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AND

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SPAIN

AND

PORTUGAL

Money Table

(comp. pp. xi, xii).

Approximate Equivalents.

American Money.		English Money.			Spanish Money.		Portuguese Money.	
Doll.	*Cts.*	*L.*	*S.*	*D.*	*Pesetas (Francs)*	*Cent.*	*Milreis*	*Reis*
—	20	—	—	$9^3/_5$	1	—	—	182
—	25	—	1	—	1	25	—	225
—	40	—	1	$7^1/_5$	2	—	—	264
—	60	—	2	$4^4/_5$	3	—	—	546
—	80	—	3	$2^2/_5$	4	—	—	728
1	—	—	4	—	5	—	—	910
1	$10^1/_2$	—	4	5	5	49	1	—
1	20	—	4	$9^3/_5$	6	—	1	092
1	40	—	5	$7^1/_5$	7	—	1	274
1	60	—	6	$4^4/_5$	8	—	1	456
1	80	—	7	$2^2/_5$	9	—	1	638
2	—	—	8	—	10	—	1	820
2	20	—	8	$9^3/_5$	11	—	2	002
2	40	—	9	$7^1/_5$	12	—	2	184
2	60	—	10	$4^4/_5$	13	—	2	366
2	80	—	11	$2^2/_5$	14	—	2	548
3	—	—	12	—	15	—	2	730
3	20	—	12	$9^3/_5$	16	—	2	912
3	40	—	13	$7^1/_5$	17	—	3	094
3	60	—	14	$4^4/_5$	18	—	3	276
3	80	—	15	$2^2/_5$	19	—	3	458
4	—	—	16	—	20	—	3	640
5	—	1	—	—	25	—	4	500
10	—	2	—	—	50	—	9	100
20	—	4	—	—	100	—	18	200

The value of SPANISH MONEY is nominally the same as that of France, but in 1901 the rate of exchange made it nearly 35 per cent lower (*1l.* = 33 pesetas; 100 fr. = 133 p. 25 c.). The exchange is also considerably against PORTUGUESE MONEY (*1l.* = 6 milreïs 30 rs.; 100 fr. = 25 milreïs).

GENERAL MAP
OF
SPAIN AND PORTUGAL.
SCALE 1:2.750.000
Kilométres
English Miles
Meridian of 0° Greenwich
BAY OF BISCAY
Golfe du Lion
MEDITERRANEAN
ISLAS BALEARES
MALLORCA
Menorca
Ibiza
PITYUSE
Formentera
Gibraltar
Cape Spartel
Spain. Spanish Possessions (Presidios) on the coast. Portugal.
The names of the Spanish provinces and the government districts generally identical with those of their capitals, which are underlined (SEVILLA). Except Balearic Isles and the Basque Provinces (A: ALAVA, G: GUIPUZCOA, V: VIZCAYA). The of the provinces (such as ALGARVE, ANDALUCIA) are still frequently used.
PLACES with more than 100000 inhab.
Places " 50 – 100000 "
Places " 25 – 50000 "
Places " 10 – 25000 "
Places " 5 – 10000 "
Smaller Places. In Spain the populations refer to the parishes or communes.
Fortresses, Lighthouses,
Light Ships, Submarine
Cables, Reefs, Marsh, Salt Lake,
Sand, Rape.
Ancient Name in this type.
Heights (1450) and Depths (2700; 1500) no bottom in mètres.
Explanation of Geographical Terms. B. bay; G. gulf; Str.
Spanish: Albufera, lagoon; Alto, height (adj. alto, alta, high); Cabo (C.) cape; Golfo, gulf; Isla (I.) island; Laguna, lake; Mar, sea; Montes (Mts Mtes) mountain (also Montaña, Cabeza, Cerro, Muela, Peña, Pico, Silla, etc.); Playa, flat shore; Presidio, military post; Punta (Pta), point (Pto), harbour, port, pass; Rio, mouth of a river; Rio, river; Salto, rapids, mountainous district; Sierra, range of mountains; Val, Valle, valley, vale, great; Nuevo, Nueva, new; San (S), Santo (Sto), Santa (Sta), saint, a, old.
Portuguese: Ponta (Pta), point; Ribeira (Rib.) river; Sain range. Other names as in Spanish. Arabic: Djebel (Dj.) mountain; Rd.
GEOGR. INSTITUTE OF WAGNER & DEBES, LEIPSIC.

SPAIN

AND

PORTUGAL

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

WITH 7 MAPS AND 47 PLANS

SECOND EDITION

LEIPSIC: KARL BAEDEKER, PUBLISHER
LONDON: DULAU AND CO., 37 SOHO SQUARE, W.
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1901

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'Go, little book, God send thee good passage,
And specially let this he thy prayere:
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call
Thee to correct in any part or all.'

PREFACE.

The chief object of the Handbook for Spain and Portugal, which now appears in a second and carefully revised edition, is to supply the traveller with such information as will render him as nearly as possible independent of hotel-keepers, commissionnaires, and guides, and thus enable him the more thoroughly to enjoy and appreciate the objects of interest he meets with on his tour.

The Handbook is based mainly upon the personal observation of the Editor and his Associates, who have repeatedly explored the country to obtain the latest possible information. As, however, changes are constantly taking place, the Editor will highly appreciate any communications with which travellers may favour him, if the result of their own experience. Hotel-bills, with annotations showing the traveller's opinion as to his treatment and accommodation, are particularly useful.

The contents of the Handbook are divided into EIGHT SECTIONS (I. The Basque Provinces, Old and New Castile; II. Asturias and Galicia; III. Aragon and Navarre; IV. Catalonia; V. Valencia and Murcia; VI. Andalusia; VII. Estremadura; VIII. Portugal), each of which may be separately removed from the book by the traveller who desires to minimize the bulk of his luggage. To each section is prefixed a list of the routes it contains, so that each forms an approximately complete volume apart from the general table of contents or the general index.

The introductory article on Spanish Art, written by *Professor C. Justi* of Bonn, will aid the traveller to an intelligent appreciation of the paintings, statues, and architectural monuments seen during his tour.

The MAPS and PLANS, on which special care has been bestowed, will often render material service to the traveller, and enable him at a glance to ascertain his bearings and select the best routes. When not otherwise indicated (as, *e.g.*, in the case of Seville and Barcelona), both maps and plans are drawn with the N. side uppermost.

HEIGHTS are given in English feet (1 Engl. ft. = 0.3048 mètre), DISTANCES in English miles (except in the case of mountain-excursions, where the time they occupy is given as more convenient), and the POPULATIONS in accordance with the most recent census.

HOTELS. The Editor has endeavoured to enumerate, not only the first-class hotels (comp., however, p. xxii), but also others of less pretension, which may safely be selected by the 'voyageur en garçon'. Although changes frequently take place, and prices generally have an upward tendency, the average charges stated in the Handbook will enable the traveller to form a fair estimate of his expenditure. The value of the asterisks, which are used as marks of commendation, is relative only, those prefixed to town-hotels and village-inns signifying that the houses are good of their respective kinds.

To hotel-keepers, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-owners are also warned against persons representing themselves as agents for Baedeker's Handbooks.

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Abbreviations.

R. = Room, Route.	W. = West, etc.
A. = Attendance.	M. = Engl. mile.
L. = Light.	fr. = franc.
B. = Breakfast (Span. *desayuno*).	p. = peseta.
D. = Dinner (Span. *comida*).	c. = centimes, centimos.
Déj. = déjeuner, luncheon (Span. *almuerzo*).	rs. = reïs.
Pens. = Pension, *i.e.* board *and* lodging.	ft. = Engl. foot.
Rfmts. = refreshments.	min. = minute.
N. = North, Northern, etc.	hr. = hour.
S. = South, etc.	comp. = compare.
E. = East, etc.	ca. = circa, about.
	r. = right.
	l. = left.

The letter *d* with a date, after the name of a person, indicates the year of his death. The number of feet given after the name of a place shows its height above the sea-level. The number of miles placed before the stations on railway-routes indicates their distance from the starting-point of the route.

Asterisks are used as marks of commendation.

INTRODUCTION.

The following remarks apply primarily to *Spain*, but most of them are also true of *Portugal*. A few special notes on the latter country will be found at pp. 497-503.

I. Travelling Expenses. Money. Language. Passports. Custom House.

Travelling Expenses. The cost of a journey in Spain does not materially differ from that of one in the other parts of Europe frequented by tourists. The average daily expenditure, exclusive of railway-fares, will vary from 12 to 20 pesetas according to the traveller's requirements, while 10-15 p. per day should be enough for a prolonged stay in one place. Parties of two or three travellers, who are familiar with the country and its language, may considerably reduce the above figures.

Money. The currency of Spain is now arranged on the decimal system, like that of France. The *Peseta*, divided into 100 *Céntimos*, is the nominal equivalent of the franc (1 p. = 1 fr. = 9½*d.*). In consequence, however, of the unsatisfactory state of the national finances, Spanish money has sunk far below its nominal value, and the rate of exchange is constantly fluctuating. The gold pieces of 100, 80, 40, 25, 20, 10, and 5 p. have entirely disappeared from ordinary circulation. The current coins are silver pieces of ½, 1, 2, and 5 p., and copper pieces of 1, 2, 5, and 10 c. The *Banco de España* at Madrid issues notes of the value of 25, 50, 100, 500, and 1000 p. The older silver pieces of 20 *Reales* (5 p.), 10 rls. (2½ p.), 4 rls. (1 p.), 2 rls. (½ p.), and 1 rl. (25 c.) are still occasionally met with, but are being gradually withdrawn from circulation. Reckoning by reales is still common in retail trade. The piece of 5 p. is popularly known as *Duro* (dollar), and the pieces of 10 c. and 5 c. are often termed *perro grande* or *gordo* ('big' or 'fat dog') and *perro chico* or *perrito* ('little dog') in jocular allusion to the lions in the coat-of-arms. — No paper money should be accepted except the above-mentioned notes. Spanish silver coins with the value stated in *centavos* and all foreign coins should be rejected. Every shop-counter in Spain is provided with a stone slab for the testing of silver coins, and the traveller should also learn to know their true ring, as false coins are by no means uncommon. A handful of change should never be taken without examination, since even railway officials will sometimes try to take advantage of the unsuspecting stranger by passing base money mingled with the good.

English Banknotes may be advantageously changed at any of the large towns or seaports of Spain, and *French Banknotes* are equally available in the N. part of the country. For a long stay it will be found convenient to have a *Letter of Credit*, addressed to some reputable banker. Only sufficient money for immediate necessities should be changed at the money-changers' offices at the frontier stations.

The tourist should always carry an ample supply of coppers and other small change (pp. xxvi, xxvii). It is convenient to have the money required for the day in a purse by itself. Coppers are best carried loose in the pocket.

LANGUAGE. It is quite possible to travel in Spain without a knowledge of Spanish *(lengua castellana)*, as either English or French is pretty sure to be spoken in the hotels generally frequented by tourists. Those, however, who are entirely ignorant of the language will often be exposed to inconvenience and extortion, while they will hardly be in a position to form an adequate judgment of the country or to derive the full measure of pleasure and profit from their journey. Even a superficial knowledge of Spanish is, therefore, highly desirable.†

PASSPORTS are not essential in either Spain or Portugal, though travellers leaving Portugal by sea require a special authorisation (comp. p. 499). Nevertheless the traveller is strongly advised to provide himself with a passport before starting and to have it *visé* at a Spanish consulate. Post-office officials generally insist upon seeing the passport before delivering registered or money letters; and it is often useful in proving the identity of the traveller, in securing admission to collections at other than the regular hours,

† *Sauer's Spanish Conversation Grammar* (5th edit.; Heidelberg, 1891) and *The Interpreter Superseded* (Part IV, English-Spanish; Dulau & Co., London; price 1s.) will be found useful aids for the beginner. — The following notes may be serviceable.

PRONUNCIATION. In the middle of a word *b* often sonnds like v; before e and i *c* is pronounced like th in thin, in other cases like k; *ch* sounds as in church; *d* final is almost inaudible; *g* is hard, except before e and i, when it resembles the Scottish guttural ch in loch; *h* is almost inaudible; *j* = ch in loch (*Quijote* = kichote; *reloj* = reloch); *ll* sonnds like the Italian gl or like lli in postillion (*lluvia* = lyuvia); *ñ* like the French gn (*doña* = dōnya); *r*, somewhat sharper than in English; *s* = ss; *x* is now used only in snch Latin words as *examen* and sounds as in English; *y* between vowels as in English, at the end of a word like ee (*rey* = re-ee, *reyes* = re-yes); *z* is pronounced like *c* before e and i (see above). The vowels are pronounced as in Italian (*a* = ah, *e* = ay, *i* = ee, *o* = oh, *u* = oo); *u* is silent between g and e or i, unless it is provided with a 'crema' (Sigüenza).

ACCENTUATION. Spanish words ending in a consonant (except s signifying a plural and ez at the end of proper names) have the accent on the last syllable. Words ending in a vowel (and proper names in ez) have the accent on the penultimate, even in the case of plurals. The following terminations are reckoned as single syllables: ia, ie, io, cua, cue, cuo, gua, gue, and guo. Spanish ortbography recognizes only one accent, *viz.* the *acento agudo* (´), or acute accent, which is used to indicate exceptions to the above rule. In the present Handbook the accent is shown on various words that do not require it by strict rule but that are otherwise liable to be mispronounced by foreigners (*e.g.* Constitución, Estación), while it is omitted in the case of other well-known words strictly demanding it (*e.g.* Maria, Principe).

and in many other ways. In excursions in the less-frequented regions of the interior a passport is practically indispensable; and it is obvious that the countenance of the British and American consuls can be extended only to those who can prove their nationality.

The chief passport agents in London are *Buss*, 440 West Strand; *W. J Adams*, 59 Fleet Street; *C. Smith & Son*, 63 Charing Cross; and *E. Stanford*, 26 Cockspur Street, Charing Cross. Charge 2*s.*; agent's fee 1*s.* 6*d.*

CUSTOM HOUSE. The custom-house examination on the inland frontiers is generally lenient; but passengers by sea have their luggage examined every time they land and sometimes again at the railway-station. The chief objects sought for are tobacco and cigars, but many other articles are liable to duty if the officer does not pass them as 'used effects' *(efectos usados)*. Bribery should not be attempted. Receipts should be preserved. — In many places the luggage is subjected to a second examination by the officers of the 'octroi', either at the exit of the railway-station or at the gate of the city. This is often extended in the most ruthless manner even to the hand-bags of the tourist.

II. Travelling Season. Plan of Tour.

The best seasons for travelling in the elevated interior of Spain are from the middle of Sept. to the end of Nov. and from May 1st to June 15th; for Andalusia and the Spanish coast of the Mediterranean the best months are Oct., Nov., and (especially) from March 15th to May 15th. For *Madrid* the best seasons are from April 15th to May 31st and from Sept. 15th to Nov. 30th. December is the rainiest month, January the coldest.

Seville attracts an enormous crowd of English and other strangers during Holy Week and its Feria or annual fair. Pleasant summer quarters are afforded by *San Sebastián*, *Zarauz*, *Las Arenas*, *Santander*, and other bathing-resorts on the N. coast, but these are frequented almost solely by Spaniards. The months of July and August are not favourable travelling-seasons for either Central or S. Spain. It is true that nature is then seen in her most gorgeous dress and also that the long days give unlimited scope for sight-seeing, but it is no less true that the intense heat and continued dryness of the atmosphere deprive the stranger of the energy and serenity necessary for a satisfactory enjoyment of his trip.

PLAN OF TOUR. From Great Britain the quickest connection with Spain and Portugal is, of course, by railway viâ Paris. The journey from *Paris to Madrid* takes 32 hrs. by ordinary express, or 27½ hrs. by the 'Sud-Express' (p. 8). Luggage can be registered only as far as Irun. From *Paris to Barcelona*, viâ Lyons, Tarascon, Perpignan, and Port-Bou takes 32 hrs. by the morning fast train and 24 hrs. by the evening express. — For the STEAMBOAT COMMUNICATIONS with Spain and Portugal, see pp. xviii, xix.

The following skeleton-plans will give, to those tourists who prefer not to be bound down by the limitations of a circular ticket (p. xviii), an idea of the most interesting places described in the Handbook; while they can easily be modified as the season, the weather, or the preferences of the traveller may determine.

a. Two and a Half Months in Spain and Portugal.

	Days
San Sebastián (R. 1), with journey to *Burgos* (RR. 1, 3)	1½
Burgos (R. 4)	1
Viâ *Valladolid* (R. 5) to *Madrid* (RR. 3, 6)	1½
Madrid (R. 8), and excursions to *Aranjuez*, *Toledo*, *Escorial*, and *Segovia* (R. 9)	10
Journey viâ *Medina del Campo* to *Salamanca* (R. 12)	2
Journey to *Oporto* (RR. 12, 68)	3
To *Pampilhosa* (with digression to *Bussaco*) and *Coimbra* (RR. 66, 64)	1½
Coimbra (R. 65)	1½
To *Alfarellos*, *Amieira*, and *Leiria* (RR. 64, 63)	½
By carriage or diligence to *Batalha* and *Alcobaça* (R. 63)	1
Alcobaca and journey viâ *Vallado* to *Mafra* (RR. 63, 62)	1
Mafra, with journey to *Lisbon* (R. 62)	1
Lisbon (R. 58) and excursions to *Cintra* (p. 534) and *Evora*	6
Journey viâ *Badajoz* to *Mérida* (RR. 57, 55)	2
Journey to Seville (R. 56). *Seville* (R. 50)	5
Journey to Cadiz (R. 51). *Cadiz* (R. 52)	2
By steamer to Tangiers. *Tangiers* (R. 48)	3
By steamer to Gibraltar. *Gibraltar* (R. 48)	2
Viâ *Algeciras* and *Bobadilla* to Malaga (RR. 47, 43) *Malaga* (R. 44)	2
Viâ *Bobadilla* to Granada (RR. 47, 45). *Granada* (RR. 45, 46)	4
To *Bobadilla* and Cordova (R. 43). *Córdova* (R. 42)	2
Journey to Madrid (RR. 40, 36). *Madrid* again (R. 8)	2-3
Journey to Saragossa (R. 16). *Saragossa* (R. 17)	3
Journey to Tarragona (RR. 20, 26). *Tarragona* (R. 27)	2
Journey to Valencia (R. 31). *Valencia* (R. 32)	2
Journey to Alicante (R. 33, pp. 325, 326). *Alicante* (p. 326) and excursion to *Elche* (p. 329)	3
Steamboat to Palma in *Majorca*. *Palma*. Steamboat to Barcelona (R. 30)	5
Barcelona (R. 22)	2
Excursion to the *Montserrat* (RR. 23, 24)	1-2
From Barcelona to *Gerona* and *Cerbère* (R. 21)	½

As the steamers from Alicante to Palma ply on Mon. only, it may be more convenient to proceed from Saragossa to *Barcelona*, thence take the steamer for Palma, and afterwards return to *Alicante*, *Valencia*, and *Tarragona*.

b. Six or Seven Weeks in Spain.

San Sebastián (R. 1) with journey to *Zumárraga* and Bilbao (RR. 1, 2)	1½
Bilbao (R. 2) and journey viâ *Miranda de Ebro* to Burgos (RR. 2, 3)	1½
Burgos (R. 4)	1
By *Medina del Campo* to *Avila* (by day or night; RR. 1, 6)	½
Avila (R. 6), and thence to *Escorial* (R. 6)	1½
Escorial, and thence to *Madrid* (RR. 9, 6)	1
Madrid (R. 8)	5
By *Aranjuez* (½-1 day) and *Castillejo* to *Toledo* (RR. 36, 9)	1½
Toledo (R. 9)	2
By *Castillejo* to *Cordova* (night-journey; RR. 36, 40)	½
Cordova (R. 42)	1
To *Seville* (R. 40)	½
Seville, *Cadiz*, *Tangiers*, and *Gibraltar* as in Tour a	9

	Days
Viâ *Algeciras* to Ronda (R. 47)	1/2
Ronda (R. 47)	1/2
Viâ *Bobadilla* to Granada (RR. 47, 45)	1/2
Granada (R. 46)	2
By carriage or diligence to *Guadix* and *Baeza* (R. 39)	1
By *Lorca* to *Murcia* (R. 39)	1
Murcia (R. 38)	1
By *Elche* (1/2 day) to *Alicante* (R. 37)	1
Alicante (R. 36)	1
By carriage or diligence to *Alcoy*, and by railway to *Gandia* (RR. 35, 34)	1
Denia (R. 34)	1
By *Gandia* and *Carcagente* to *Valencia* (RR. 34, 33)	1
Valencia (R. 32)	1
By *Sagunto* (1/2 day) to *Tarragona* (RR. 31, 29)	1
Tarragona and journey to Barcelona (RR. 27, 26)	1
Barcelona, *Montserrat*, *Gerona*, and *Cerbère* as in Tour a	3 1/2-4 1/2

c. One Month in Spain.

San Sebastián (R. 1)	1
To *Burgos* (R. 3)	1/2
Burgos (R. 4)	1
By *Medina del Campo* and *Avila* to *Escorial* (night-journey; R. 6)	1
Escorial and journey to *Madrid* (RR. 9, 6)	1
Madrid (R. 8)	4
By *Algodor* to *Toledo* (RR. 55, 36)	1/4
Toledo (R. 9)	1 1/2
To *Cordova* and *Seville* as in Tour b	5
From Seville to *Utrera*, *La Roda*, *Bobadilla*, and *Granada* (RR. 49, 45)	1
Granada (R. 46)	2
Viâ *Bobadilla* to *Malaga* (RR. 45, 43),	1/2
Malaga (R. 44)	1 1/2
Viâ *Bobadilla* and *Cordova* to *Aranjuez* (RR. 43, 45, 36)	1
Aranjuez and journey to *Madrid* (RR. 9, 36)	1
Journey to Saragossa (R. 16)	1
Saragossa (R. 17)	2
Viâ *Puebla de Hijar* and *Réus* (or viâ *Lérida* and *Réus*) to Tarragona (night-journey; RR. 31, 28)	1/2
Tarragona, *Barcelona*, and *Cerbère* as in Tour a	4 1/2

The above tours by no means exhaust the attractions of the Peninsula; and there are many districts lying aside from the beaten tracks of tourists that amply repay a visit; *e.g.* the *Basque Provinces* (Bilbao, Santander), *Asturias*, and *Galicia*, to which 10-12 days may well be devoted.

III. Railways.† Tramways. Diligences. Steamers. Cycling.

Railways. The unsatisfactory condition of the Spanish railways gives rise to many complaints. Their speed is very low. The express trains *(tren expreso)* on a few of the main lines (sometimes with

† The *Guia para los viajeros de los ferrocarriles de España, Francia y Portugal, y de los servicios marítimos* (monthly; 50 c.) purports to give the time-tables and fares of the railways, tramways, and steamers of the Iberian Peninsula, but it is very defective and badly arranged. The *Guia general de ferrocarriles* (monthly; 1 p.) is better, but concerns the railways only. The *Guia annunciador e indicador official dos Caminhos de Ferro e da Navegação de Portugal* (120 rs.) and the *Guia official dos Caminhos de Ferro de Portugal* (40 rs.) deal exclusively with Portugal.

first-class carriages only) and even the 'trains de luxe' *(tren sur expreso;* first-class only, with fares raised by 50 per cent) seldom run faster than 25 M. an hour; the ordinary trains *(tren correo, tren mixto;* 1st, 2nd, and 3rd class) never attain a speed of more than 15 M. an hour and are often much behind time. In winter the carriages are provided with foot-warmers *(caloríferos).* The third-class carriages, which have sometimes seats on the roof also, are used exclusively by members of the lower classes. The second-class carriages have narrow and uncomfortable seats for 10 persons and are generally dirty and neglected. Tourists, especially if ladies are of the party, will therefore do well to select the first-class carriages, which are fitted up like those of France. They are, however, by no means so comfortable as they should be, and on the main lines they are often over-crowded. The number of seats is 6 or 8; and some of these are often occupied by the conductors of the train, and even railway-labourers. Every train is bound to have a first-class compartment reserved for ladies *(departamento reservado para señoras)* and another for non-smokers *(para no fumadores),* but the injunction in the latter is seldom heeded by Spanish travellers.

Among the expressions that the railway traveller will find convenient to understand are the following: *viajeros al tren,* take your seats; *se cámbia el tren (el coche, la linea),* change carriages; *parada,* halt, stoppage; *parada y fonda,* halt for a meal; *entrada,* entrance, *salida,* exit, way out; *despacho de billetes,* ticket-office; *jefé de estación,* station-master.

At nearly all railway-junctions, frontier-stations, and so on there are fair railway-restaurants *(fondas),* where table-d'hôte luncheon *(almuerzo)* or dinner *(comida)* is ready for the passengers (3-3½ p., wine included; comp. p. xxiii). Those who prefer to eat in a more leisurely fashion may provide themselves with food and wine to consume in the railway carriage. In this case Spanish custom demands the formality of asking your fellow-passengers to share with you *('Usted gusta').*

Passengers by the night-trains may hire pillows *(almohadas)* and rugs *(mantas)* at the larger stations (1 p. each). These are left in the carriages when done with.

In Madrid, Barcelona, Saragossa, Granada, Malaga, and some other large towns the traveller may take his ticket *(tomar el billete)* and check his luggage *(facturar el equipaje)* at the *Despacho Central,* in the middle of the town, 1-2 hrs. before the departure of the train. The *Omnibus General* also starts from this point, but always a good deal sooner than is absolutely necessary. The ticket and luggage offices at the large stations open 1 hr. and close ¼ hr. before the departure of the train, at smaller stations ½ hr. and 5 minutes. The service is so defective that it is advisable to reach the station early, though the waiting-rooms are always poor and sometimes non-existent. Passengers are generally not allowed to enter either waiting-room or platform unless they have their railway-tickets or a ticket of admission (*billete de andén,* 10, 25, or 50 c.). If possible, the traveller should have the exact fare ready at the ticket-office, especially as the clerks refuse to change large banknotes. The railway-ticket has to be shown in booking luggage. The fare is 6, 9, and 12 c. per kilomètre according to class, besides a surcharge of 20 per

cent on the part falling to government. In addition there is a stamp-duty of 15 c. on tickets between 10 and 500 p.

Luggage to the amount of 66 lbs. (30 kg.; children 15 kg.) is free. On short journeys, however, the traveller is advised to limit himself to a small portmanteau that he can take into the carriage and, if necessary, wield himself, as the treatment of trunks in the luggage-van is not very gentle, and a long delay generally takes place on arrival before the baggage is distributed. Articles of value should not be entrusted to trunks, as robbery en route is not unknown, and the railway-company does not hold itself responsible for losses of this kind. Passengers on the Northern Railway may have their trunks fastened with leaden seals *(precintár)* at a charge of 25 c. for trunks weighing not more than 25 kg., 50 c. up to 50 kg., 75 c. up to 100 kg., and 1 p. for heavier trunks; but this precaution takes a good deal of time and is said to be not very effective. — A hand-bag is called *maleta*, a trunk *baúl*, the luggage-check *talón* or *boletín de equipage*. The porter *(mozo)* receives 30 c.-1 p. for carrying the baggage from the train to the cab or vice versâ. In checking small baggage at the left luggage-office, passengers should see that the correct number of articles *(bultos)* is entered on the receipt.

Since Jan. 1st, 1901, trains in Spain all run on West European (*i.e.* Greenwich) time. Previously railway time was that of Madrid, which is 26 min. behind that of Greenwich. The hours are numbered as in Italy, from one to twenty-four. Portuguese railway time is 23 min. behind that of Spain. — Carriages have always to be changed on the frontier owing to the difference between the gauges of France and Spain, but the trains are run alongside of each other and the inconvenience is reduced to a minimum. — Information as to the Trains de Luxe (p. xvi) and Sleeping Cars *(salons-lits)* on the express-trains is given in the text in connection with the various routes. The trains on the main lines are also provided with first-class view-compartments *(berlinas, camas)* with four folding seats, sleeping compartments with toilet accommodation *(camas-tocadores)*, and saloon-carriages *(coches salones)*. The fare in the first of these is raised 10 per cent, and on the Northern Railway at least *three* tickets (minimum 27½ p. each) must be taken to obtain admission to them. On the Madrid and Barcelona line, however, tickets (minimum 25 p. 30 c.) are issued singly, and three persons may engage an entire compartment. On the Northern Railway the fare for the camas-tocadores is 50 per cent above first-class fare (minimum 42 p.), but a whole one may be secured for four ordinary fares; on the Madrid and Barcelona line the charge is 20 per cent above first-class fare (minimum 27 p. 60 c.). — The saloon-carriages contain 6, 8, or 12 seats, for which respectively 8, 10, or 15 fares must be paid; on the line between Madrid and Saragossa the minimum is 10 fares.

Return Tickets *(billetes de ida y vuelta)*, available for 1-2 days, are issued on a few lines only, and the reduction in the fare is generally insignificant.

Circular Tour Tickets *(viajes circulares)* may be obtained for either Spain or Portugal, but none is issued embracing the chief cities of both countries. Their use is attended by considerable restrictions on the traveller's liberty, but those who do not shun this inconvenience may best procure them at Madrid. A circular ticket for Andalusia (Madrid, Alcázar, Córdova, Granada, Malaga, Jerez, Cadiz, Seville, and Toledo) is available for 50 days (fares 184 p. 35 c., 139 p. 40 c.); for Portugal (Madrid, Valladolid, Palencia, Oporto, Coimbra, Lisbon, Caceres, Plasencia) for 60 days (149 p. 10 c., 112 p. 65 c.). For details, see the *Guia general de Ferrocarriles* (p. xv).

Tickets for tours within Spain of not less than 1500 kil. (930 M.), arranged to suit the convenience of the traveller, may now be obtained at most of the stations on the principal Spanish railways. These are issued at a reduction of 40-60 per cent and are valid for 45 days, or, if for more than 3000 kil., for 60 days; they are not transferable. Luggage to the amount of 66 lbs. is free.

Tramways *(tramvías)* are found in all the larger towns. Steam Tramways *(tramvías a vapor)* and Electric Tramways *(tramvías electricos)* are also numerous. The cars are called *coches*. Smoking is almost universal.

Diligences, in the form of large omnibuses drawn by 6-12 mules or horses, are now of comparatively little importance to the tourist. The front seats in the *berlina* are better and a little dearer than the seats in the *interiór*. Places should be secured in good time. A small fee is usually given to the driver *(mayoral)*.

Steamboats. A voyage on the Mediterranean is a charming experience in good weather, but off the Atlantic coast of the peninsula the sea is generally rough and sea-sickness is apt to spoil all pleasure. — The *Spanish Coasting Steamers*, generally small and poorly equipped, are duly mentioned in the text (comp. pp. 368, 417, 430, 471, 509, 567, etc.).

The following are the chief lines of steamers plying from abroad to the Iberian Peninsula.

From London. *Hall's Line* every Sat. from Shadwell Basin, London Dock, to Lisbon (5 days; fare 6*l.* 6*s.*, return 10*l.* 10*s.*), Gibraltar (7½ days; 7*l.* 7*s.*, ret. 12*l.* 12*s.*), Malaga (15-16 days; 8*l.* 8*s.*, ret. 15*l.* 15*s.*), and Cadiz (17-18 days; 9*l.* 9*s.*, ret. 15*l.* 15*s.*), occasionally calling also at Vigo (3 days; 6*l.* 6*s.*), Huelva, Faro, Portimão, and Setubal. Office in London, 1 New London St., E.C.; in Lisbon, E. Pinto Basto & Co., 64 Caes do Sodré. — *General Steam Navigation Co.* (55 Great Tower St., E. C.) from St. Katherine's Wharf every three weeks to Oporto (3 days; 4*l.* 4*s.*, ladies 10*s.* extra). — *Peninsular and Oriental Co.* (122 Leadenhall St., E. C.)

weekly from the Royal Albert Dock, and *Orient Line* (5 Fenchurch Avenue, E. C.) every alternate Frid. from Tilbury and the following day from Plymouth to Gibraltar (4-5 days; 1st cl. 10*l.*, ret. 16*l.*; 2nd cl. 6*l.*, ret. 10*l.*). — *Morocco, Canary Islands, & Madeira Line* (46 St. Mary Axe, E, C.) every 6 days to Gibraltar (7 days; 7*l.* 6*s.* 8*d.*; round trip 21*l.*). — *MacAndrew & Co's* cargo steamers, with accommodation for a few passengers, from Millwall Docks fortnightly to Seville (ca. 18 days; 10*l.*) and various other Spanish ports (London office, Laurence Pountney Hill, E. C.).

From Liverpool. *Pacific Steam Navigation Co.* every Thurs. to Corunna (4 days; 1st cl. 6*l.* 10*s.*, ret. 9*l.* 15*s.*, 2nd cl. 4*l.*, 3*l.*). Vigo (5 days; same fares), Leixoes for Oporto (5½ days; 8*l.*, 12*l.*; 5*l.*, 3*l.*), and Lisbon (6 days; same fares). Office in Liverpool, 31 James St.; in Lisbon, E. Pinto Basto & Co., 64 Caes do Sodré. — *Moss Line* (31 James St.) every fortnight to Gibraltar (5 days; 1st cl. 7*l.*, ret. 12*l.*, 2nd cl. 5*l.*, ret. 9*l.*). — *Messrs. Singlehurst's* and *Booth's* Brazilian steamers maintain a joint service to Oporto (9 days; fare 6*l.*) and Lisbon (14 days; 6*l.*) viâ Havre on the 7th and 22nd of each month, and to Lisbon (20 days; 8*l.*, ret. 12*l.*) viâ Havre on the 14th and 29th of each month; returning from Lisbon direct to Liverpool on the 10th and 25th, and viâ Havre on the 3rd and 18th of each month. Office in Liverpool 30 James St.; in Lisbon, Garland, Laidley, & Co, 10 Rua do Alecrim.

From Southampton. *Royal Mail Steam Packet Co*, every alternate Frid. to Vigo (2 days; 1st cl. 6*l.* 10*s.*, ret. 9*l.* 15*s.*; 2nd cl. 5*l.*) and Lisbon (2½ days; 8*l.*, ret. 12*l.*; 2nd cl. 5*l.*).

From New York. *North German Lloyd* or *Hamburg-American Steamship Co.*, once a fortnight to Gibraltar (8-9 days; fare $90-$175) and going on from Gibraltar to Genoa (agents in Gibraltar, *Onetti & Sons*, Engineer Lane). The openingof the new railway from Algeciras to Bobadilla (junction for Madrid, Cordova, Granada, etc.; comp. R. 47) makes this a very convenient mode of entering the peninsula for the tourist from the United States or Canada.

From Marseilles. *Compagnie Générale Transatlantique*, thrice a month for *Barcelona* (18 hrs.; 1st cl. 60, 2nd cl. 40 fr.) etc.; office in Paris, Hernu, Péron, et Cie., 61 Boulevard Haussmann. — *Compañia Anónima de Vapores Vinuesa*, every Wed. for Barcelona, etc. (1st cl. 43, 2nd cl. 33 fr., food extra); office, A. Vidal et Cie., Marseilles.

German Steamers ply to various Iberian ports from Hamburg and Bremen.

Tickets should be taken personally from the agents (*consignatorios*). As the hours of departure are very uncertain, especially in the case of the less important lines, it is well to defer this until the steamers are actually in the harbour. Ladies should always travel

in the saloon, but gentlemen of modest requirements will find the second cabin quite endurable.

Luggage is usually free, but must be confined to articles of personal use.

The Steward expects a tip of $^1/_2$-1 p. per day, and more if he has to perform special services for the traveller.

Embarkation and Disembarkation. Among the disadvantages of a sea-ourney to Spain are the annoyance of the custom-house formalities (comp. pp. xii, xiii) and the most inadequate arrangements for embarking or disembarking. The steamboat companies, instead of providing boats for the landing or at least insisting on some decency from the Spanish boatmen *(boteros)*, wholly abandon their helpless passengers to the insolence and extortion of the latter. In some ports, such as Gibraltar, Cadiz, and Malaga, the boatmen are absolntely shameless in their demands, especially in bad weather or if the passengers are ladies travelling alone. The traveller should not enter the boat until a complete understanding has been reached as to the inclusive fare for himself and his impedimenta, and he shonld never pay until every article of his lnggage has been safely landed on the deck or on shore. In cases of dispute, application may be made to the *Capitan del Puerto*, who lives at the harbour. — Small articles may be kept in the stateroom, but trunks are deposited in the hold. The passenger should see that the latter are properly labelled for their destination.

Cycling. Cyclists entering Spain obtain a pass available for six months on payment of 1 p. and a deposit of 84 c. per kilogramme on the weight of their machines. The deposit is returned if the cyclist leaves the country within the prescribed period. Used cycles are admitted into Portugal free of duty. The roads vary greatly; the best are to the N. of Madrid. Riding is practically impossible in summer (June 1st to Sept. 15th) on account of the heat. Cyclists will find useful hints in *Mr. & Mrs. Workman's* 'Sketches awheel in Fin de Siècle Iberia' (London, 1897). Comp. also the 'Continental Road Book' of the Cyclists' Touring Club (47 Victoria Street, London, S.W.)

IV. Post Office. Telegraph Office.

The **Post Office** *(Corréo)*, even in large towns, is generally open for a few hours only, while special branches of business, such as the distribution of poste restante letters *(cartas en lista)* or the despatch of registered letters *(cartas certificadas)*, are carried on at different and often-changed parts of the day. Time and trouble may, therefore, be spared by having one's letters addressed to a hotel. Addresses should be short and simple and are best written in Spanish, with the words *Señor Don (Señora Doña)* before the proper name (thus: *Señor Don Samuel Weller*, Hôtel de Paris, Sevilla, Spain). The affix *Esquire* should be omitted. In claiming letters at the post-office, the showing of a visiting-card *(tarjeta)* is much more efficacious than a verbal utterance of the name. — Stamps *(sellos)* are sold by tobacconists only, *not* at post-offices. Letter-boxes *(buzónes)* are to be found only at the post-office, in the larger hotels, and

at tobacconists'. Important letters should be posted by the writer himself. Registered letters must be sealed on the back with five seals, and endorsed with the name and address of the sender.

The LETTER RATE for the town of posting, Gibraltar, and Portugal is 10 c. per 1/2 oz. (15 grammes), for the rest of Spain and Tangier 15 c., for the countries of the postal union *(para el extranjero)* 25 c. In case of insufficient postage, double the deficiency is charged. — POST CARDS *(tarjeta postal)* for both Spain and abroad 10 c.; for Gibraltar or Portugal 5 c. — PRINTED MATTER *(impresos)* for Spain 1/4 c. per 10 gr., abroad 5 c. per 50 gr. — COMMERCIAL SAMPLES *(muestras de comercio)* 5 c. per 20 gr., abroad 5 c. per 50 gr. — REGISTRATION FEE 25 c. — Postal money orders are not issued, but LETTERS OF VALUE *(cartas con valores declarados)* may be sent to Spanish and foreign addresses. Cash to the value of 50 p. may be transmitted within Spain in special envelopes *(sobres monedéros)* to be obtained at the tobacconists'; postage 15 c. per 60 gr., plus the registration fee (25 c.); maximum weight 300 gr. — Registered letters and letters with valuables are not given up unless the addressee shows his passport or is identified by two witnesses known to the post-office officials. It is, therefore, better to have letters of this kind sent to a hotel. — The postman *(cartero)* receives 5 c. for every Spanish letter he delivers, but is bound to leave foreign letters without charge.

POSTAL PARCELS *(paquetes postales)*, not exceeding 7 lbs. in weight, may be sent abroad but not in Spain. Such parcels must be handed in at the Despacho Central (p. xvi) of the railway.

Telegrams *(Telégramas)* may be written in Spanish, Portuguese, English, French, German, or Italian. The rate for a domestic telegram is 1 p. for 15 words, and 10 c. for each additional word, but only half that rate between places in the same province. The charges for foreign telegrams vary with the rates of exchange for Spanish money; the tariff is revised every quarter. The normal rates per word is as follows: to Great Britain 42 centimes (not centimos) per word, Gibraltar 18, Portugal 10, France 24, Belgium 30, Holland 34, Switzerland 36, Germany 30, Austria and Hungary 38, Italy 33, Sweden 43, Russia 67, Turkey 80 c., United States 1 p. 60 c. Words of more than 15 letters count as two. In addition to the rate per word a fee of 5 c. is paid on each *foreign* despatch, and it is advisable to take a receipt *(recibo)*, which costs 10 c. Urgent telegrams *(telégramas urgentes)*, taking precedence of all others, may be sent for thrice the ordinary rates. — Telegrams are paid for with postage-stamps (*sellos*, see p. xx); but money is accepted at railway-offices. The smaller railway-stations generally have private telegraph-offices only, the rates of which are higher.

Telephones. The chief cities of Spain have telephonic communication *(telefono interurbano)* with each other. The telephones are available for the transmission of written communications *(telefonéma)* at the same rates as inland telegrams.

V. Hotels. Restaurants. Beer Houses. Cafés. Cigars.

Hotels with the comfort and international character of the large first-class hotels in the leading European countries do not exist in Spain, with a very few exceptions in such towns as Madrid or Seville, and hence the traveller must not expect too much from the houses advertised by their landlords as 'hotels de primera clase. In most of the frequented resorts, however, there are now very fair hotels, corresponding to the better second-class houses of France or Italy; their proprietors are often Italians and do all in their power to satisfy the reasonable requirements of foreign guests. The universal custom is to charge a round sum per day for room and full board (as on the 'American plan'), even if the stay does not exceed 24 hours. The first breakfast is, however, often charged extra. The food is generally good and plentiful, especially at dinner, and the bedrooms are clean and well cared for. The public rooms on the other hand are as a rule small and uncomfortable, and in many houses there is no general sitting-room at all. The waiters are often Italians and sometimes Germans. English and French are generally understood and spoken after a fashion. — In the smaller towns not specially frequented by tourists the traveller has to be content with unpretending *Fondas* of a genuine Spanish cast. The cuisine in these is not to everyone's taste; the equipment and cleanliness of the bedrooms are often inadequate for even moderate requirements; the sanitary arrangements are abominable; the servants are frequently lazy, disobliging, and wholly deaf to all requests involving the slightest deviation from the usual national routine. The guests are mainly Spaniards, whose smoking and other unprepossessing habits at table must be endured with as much equanimity as possible. The charges are, of course, much lower than in the large hotels. — On a similar level stand the *Casas de Huéspedes*, or boarding-houses, which are to be found in almost every town and are frequented mainly by natives. They afford a good insight into the domestic life of Spain, but that and their inexpensiveness are their only advantages. Few of them are fit for foreign ladies. A knowledge of Spanish is indispensable. — The *Posadas* in the towns and the *Ventas* in the country are miserable taverns with which the tourist need have nothing to do.

At most railway-stations the trains are met by private omnibuses *(coches)*, either belonging to the hotel, in which case a charge of $^3/_4$-1$^1/_2$ p. is made in the bill, or to a livery-stable, in which case the fare is paid direct to the driver or guard ($^1/_4$-1 p., each trunk $^1/_4$-$^1/_2$ p.; bargaining advisable). In the larger towns the traveller may use the *Omnibus General* (p. xvi) or a cab *(coche de plaza*, or *de punto)*, both of which have the advantage of enabling the traveller to drive from house to house until he finds rooms to suit him, while those who arrive in the hotel-omnibus have practically to take what is

offered them. In each case the fare should be agreed upon before starting. If desired, luggage may be deposited at the despacho central (p. xvi) until rooms are secured.

The first step at the hotel should be to settle with the landlord or his representative on the daily rate ('cuanto pago por dia?'); if the demand seem excessive, a lower sum may be offered without offence. In Madrid the rates are 8-30 p. per day, in provincial towns 6-15 p.; in places off the beaten track the charge is sometimes only 4-5 p. The charge varies according to the equipment and position of the rooms; those on the upper floors or facing the court are usually much cheaper. It should be noticed that in Madrid and a few towns of N. Spain the floors are named *primer piso*, *piso principal*, and *piso segundo*, so that the last is equivalent to our third story. — The repose of the traveller is disturbed in the smaller Spanish towns by the cry of the *sereno* or night-watchman. Other enemies of repose may be repelled by Persian or Keating's insect powder, a supply of which should be brought from England. In Malaga, Seville, and other parts of S. Spain the *Mosquitoes* are often troublesome, and the traveller should be careful to close the window before introducing a light into his bedchamber. In the best hotels the beds are protected by mosquito-nets *(mosquitero)*. — The Spaniard generally takes his first breakfast *(desayuno)* in his own room, and the public dining-room is hardly ready for visitors till somewhat later in the day. The déjeuner or second breakfast *(almuerzo)*, consisting of egg-dishes and one or two kinds of meat, is generally ready from 11 to 1. Dinner *(comida)* is usually served at 6, 6.30, or 7, but in Castile and the Basque provinces the favourite hour is 8 p.m. The table-wine *(vino comun* or *de mesa)*, generally Valdepeñas (p. 347), is generally palatable, but somewhat heavy; it may be mixed with seltzer-water. The ordinary drinking-water is not safe except in a few towns supplied with proper water-works. — A few English or French journals will usually be found in the hotel reading-rooms. — Matches are rarely supplied in the hotels. Clothes needing brushing are handed to the *camarero*. *Salones de limpiabotas* for cleaning shoes (15 c.) abound in the larger towns.

The guest's departure should be notified in good time at the office *(despacho)*, as otherwise the day of departure may be reckoned as a full day. As a rule no allowance is made for absence from meals. — For fees, comp. p. xxvi.

The following expressions may be found useful in dealing with the washerwoman *(la planchadora)*: soiled linen, *la ropa sucia*; clean linen, *la ropa limpia*; shirt, *camisa*; night-shirt, *camisa de dormir*; collar, *cuéllo*; cuffs, *puños*; under-shirt, chemise, *camiséta*; drawers, *calzoncillos*; stockings, *calzetines*, *médias*; handkerchief, *pañuélo*.

Restaurants. Good restaurants are found only in a few of the larger towns; the cuisine is generally Spanish, but occasionally French. The traveller need not now fear the obtrusion of oil or garlic, except in very out-of-the-way places. One may order either a regular meal *(comida del dia)* or selected dishes *(platos)* à la carte *(lista)*. Ordinary table-wine is seldom charged for. The waiter *(camarero)* expects a tip of 25 c. The traveller should count his change. The following is a list of the ordinary dishes.

Ordubres, hors d'œuvres.
Tortilla, omelette.
Huévos, eggs (*blandos*, boiled; *muy cocidos*, hard-boiled; *pasados por agua*, soft-boiled; *fritos*, fried; *estrellados*, poached).
Sopa, soup.
Sopa de yerbas, soup with green vegetables and bread.
Sopa de arróz, rice soup.
Caldo, broth.
Cocido, boiled beef (au naturel)
Carne, meat.
Frito, fried or baked.

Asado, roast.
Asado de ternera, roast veal.
Rosbif, roast beef.
Biftec à la parrilla, broiled steak.
Chuléta de cerdo, pork chop.
Carnéro, mutton.
Cordéro, lamb.
Estofado, stewed meat.
Fiambre, cold meat.
Lengua, tongue.
Riñón, kidney.
Hígado, liver.
Puchero (or *Olla*), a stew of beef or mutton, bacon, chicken, garbanzos (see below), and other vegetables (the national dish of Spain).
Boquerones, baked anchovies.
Bacalao, ling; dried cod.
Lenguádo, sole.
Salmón, salmon.
Merluza (Andal. *pescada*), a kind of cod.
Langosta, lobster.
Langostinos, shrimps.
Trucha, trout.
Ostras, oysters (good in winter only).
Jamón crudo, raw ham.
Jamón en dulce, ham cooked in sweet wine (cold).
Salchicha, sausage.
Salchichón, sausage with pepper.
Pollo, fowl.
Pavo, turkey.
Perdíz, partridge.
Pichón, palóma, pigeon.
Codorníz, quail.
Legúmbres, vegetables.
Patátas, potatoes.
Alcachofas, artichokes.
Guisántes, peas.
Garbanzos, chick-peas (a national dish).
Lentejas, lentils.
Espárragos, asparagus.
Coliflór, cauliflower.
Judías, habichuélas, beans.
Mostáza, mustard.
Ajo, garlic.
Aceite, oil.
Vinágre, vinegar.
Azúcar, sugar.
Sal, salt.
Pimiénta, pepper.
Aceitúnas, olives.
Rábanos, radishes.
Fruta, fruit.
Cerezas, cherries.
Fresas, strawberries.
Pera, pear.
Manzána, apple.
Albaricoque, apricot.
Melocotón, peach.
Uvas, grapes.
Pasas, raisins.
Almendras, almonds.
Melón, melon.
Limón, lemon.
Naranja, orange.
Postres, dessert.
Pan frances or *de Viena*, French or Vienna bread.
Mantéca de vaca, butter.
Queso, cheese.
Vino, wine (*dulce*, sweet; *blanco*, white; *tinto*, red; *generoso*, dessert).

Beer Houses *(Cervecerías)*. English or German beer on draught is found only at a few seaports, such as Barcelona and Valencia, but bottled beer may be obtained in most hotels and cafés. The use of Spanish beer, especially in summer, is almost certain to produce diarrhœa in the unacclimated foreigner. Excellent and refreshing summer-beverages, such as *horchata* (orgeat) *de chufas*, *agrâz*, *agua de cebada*, *limón helado*, and *zarzaparrilla*, are furnished by the *horchaterías*.

Cafés, except at Madrid and Barcelona, are usually very late in opening and frequented almost entirely in the afternoon and evening. They are often deficient in comfort and cleanliness, and in winter the dense clouds of tobacco smoke are apt to be unpleasant. The waiter *(camarero)* expects a tip of 10 c.

Coffee is taken either with milk *(café con leche)* or without *(café solo)*. The favourite drink of the Spaniard is, however, chocolate (*chocolate; à la francesa*, with whipped cream). Cows' milk *(leche de vaca)* is very dear and not safe unless boiled. Goats' milk *(leche de cabra)* is much more used and is considered very wholesome, but it is apt to produce diarrhœa n the nnaccustomed drinker. The cafés also furnish rolls *(panecillos)*,

biscuits *(bizcochos)*, pastry *(bollos)*, seltzer water *(agua de Seltz, sifón)*, brandy *(copita de coñac*, a glass of brandy), etc. — The selection of ices is large *(helado de limón, fresa, vainilla*, etc.; 50-75 c. per portion). Ice is *hielo*.

Newspapers *(Periódicos)* are seldom furnished in the café, but may be bought at the entrance or from the newsboys (usual price 5 c.). The Madrid papers mentioned at p. 57 circulate throughout the whole country.

Tobacco and **Cigars** are a monopoly of Government. The ordinary varieties are sold in the so-called *Estancos*, while good Havanna cigars may be obtained in the special depôts of the company.

The domestic cigars *(puros peninsulares)* sell from 4 to 25 c. apiece. — Havannas *(Habanos)* cost from 30 c. to 4¼ p., and those at 40 and 50 c. are very popular.

Cigarettes (Cigarrillos; Pitillos) are generally very strong. They cost 30-65 c. a packet *(cajita; cajetilla)*, with mouthpiece *(emboquillados)* 55 c. Those from Cuba cost from 50 c. a packet upwards; 'Susini' and 'Janer' are favourite brands (60 c.).

Smoking Tobacco (tabaco picado; hebra) is sold in packets of 125 grammes at 1¾ or 2 p.

Wax Matches (cerillas) are sold at all tobacco shops (5-10 c. per box).

VI. Churches. Museums. Shops.

The larger **Churches** are generally open till 11 or 12, and again after 3 p.m.; some are open all day. Many of the smaller churches, on the other hand, are closed for the day at 8 or 9 a.m. The stranger should be careful not to disturb the worshippers, but he may silently inspect the objects of interest even during service, provided he avoids the altar at which mass is actually being said. Many of the works of art are in closed chapels or concealed by curtains, but the *sacristano* will show these for a small gratuity (p. xxvi).

Museums and **Picture Galleries** are generally open on weekdays from 10 to 3, but most of them are closed on Sundays and public holidays. Many are open only on Sat. or some other weekday, but the stranger will usually gain admittance at other times for a fee (comp. p. xxvi).

Many **Shops** claim to have fixed prices *(précios fijos)*, but a reduction of the first demand will generally be made, especially in purchases of considerable value. In shops not advertising fixed prices the traveller should never offer more than two-thirds or three-fourths of the price asked (*regatear*, to chaffer, to bargain), and if necessary should walk quietly out of the place without buying. The presence of valets de place or the assistance of hotel-employees should be avoided, as they invariably receive a commission that comes ultimately out of the traveller's pocket. It will, however, be found advantageous to make purchases in the company of a native acquaintance. The best goods come mostly from abroad and are therefore dear

VII. Gratuities. Guides. Public Security. Beggars.

Gratuities are not customary in the few national or municipal collections where a charge is made for admission, but in all other cases, and especially in private galleries, the *conserjes* or *ordenanzas* expect a tip. The custom of giving fees is, indeed, universal in Spain, and the traveller need never fear that a small gratuity will be taken amiss. Drivers, guides, and donkey-boys all look as a matter of course for a small pourboire *(propina)* in addition to the charge agreed on, and this may vary from 15 c. to 1 p. or more according to the nature of their services. In museums a fee of $^1/_2$-1 p. is enough for two persons, while double should be given for a party of three or four. In churches the sacristan expects 25-50 c. for such small services as drawing curtains or opening locked doors, but more ($^1/_2$-1$^1/_2$ p.) for more protracted attendance.

In the better hotels the gratuities may be reckoned at about 1 p. per day for each person. Half of this should be given to the head-waiter, while the other half should be divided equally between the bedroom-waiter or chambermaid *(muchacha)* and the 'boots' *(mozo)*. The portier *(portero)* need not be tipped unless he has performed some special service for the visitor. In smaller hotels and in the country 50-75 c. per day is enough.

Guides *(el guia, guias)* are superfluous for most travellers. None should be employed except those recommended at the hotels. Purchases should never be made in their presence (p. xxv), and it is better to make bargains with drivers and the like without their assistance. Their pay is about 5 p. per day.

Public Security in the towns of Spain is on the same level as in most other parts of Europe. For excursions into the interior, especially in S. Spain, it is advisable to make previous inquiries at the barracks of the gendarmes *(Casa Cuartel del Guardia Civil)* as to the safety of the route. The *Guârdia Civil* (dark-blue coat with red facings and a three-cornered hat) is a select body of fine and thoroughly trustworthy men, whose duties resemble those of the Irish Constabulary. They have succeeded in making highway robbery *(bandolerismo)* practically a thing of the past, and the stranger may place implicit confidence in them. On the other hand it is seldom advisable to call in the help of the ordinary police *(Guardia Municipal, Guardia de Orden Publico)*. In the case of a riot or other popular disturbance, the stranger should get out of the way as quickly as possible, as the careful policemen, in order to prevent the escape of the guilty, are apt to arrest anyone they can lay their hands on. — A special licence is necessary for carrying weapons.

Begging is the national pest of Spain. Innumerable practitioners of this art beg from pure laziness, finding it an easy and profitable profession; others beg to pass the time; many do so for charitable purposes; and there are but few who beg from the pres-

sure of real necessity. Beggars accost the stranger on the streets, follow him into shops, cafés, and hotels, and sit in swarms at all church-doors. In Valencia and S. Spain they even besiege the railway ticket-offices and the passing trains at wayside stations. In many cases the traveller is almost forced to part with a few coppers in order to enjoy the view or the work of art without molestation; but as a general rule beggars should be as far as possible ignored. Nothing should ever be given to children.

VIII. Intercourse with the People.

In educated circles, particularly in S. Spain, the stranger is at first apt to be carried away by the lively, cheerful, and obliging tone of society, by the charming spontaneity of manner, and by the somewhat exaggerated politeness of the people he meets. He should, however, avoid turning the conversation on serious matters, and should above all refrain from expressing an opinion on religious or political questions. The national pride of the Spaniard and his ignorance of foreign conditions render a collision in such cases almost inevitable. The stranger should confine himself to the rôle of an uncritical and amiable visitor.

The Spaniard of the lower classes is not devoid of national pride, but he possesses much more common sense and a much healthier dislike of humbug than his so-called superiors. The tactful stranger will not find it difficult to get into touch with him. Two points, however, must be carefully remembered. In the first place it is necessary to maintain a certain courtesy of manner towards even the humblest individual, who always expects to be treated as a 'caballéro'. In the second place the traveller, while maintaining his rights with quiet decision, should avoid all rudeness or roughness, which simply serves to excite the inflammable passions of the uneducated Spaniard. Common intercourse in Spain is marked by a degree of liberty and equality which the American will find easier to understand than the European, to whom the extreme independence of the middle and lower classes, as exemplified, *e. g.*, in the demeanour of shop-keepers, will often seem to border on positive incivility.

The traveller has to rely more on himself in Spain than in almost any other country of Europe. Full and accurate information as to means of communication, the postal arrangements, the hours at which galleries and museums are open, and the like can seldom be obtained even in the hotel-offices. Waiters, portiers, and other servants are of absolutely no use in this matter, partly owing to their illiteracy and partly to their complete indifference to anything beyond their own particular sphere. Enquiries in the street, unless of the very simplest nature, should be addressed only to well-dressed people. It is desirable to avoid all contact with the members of the lowest class, who haunt the footsteps of the stranger in towns

like Burgos, Avila, Toledo, and Granada, offering their advice and services as guides. Children who act in this manner should be ignored or answered simply with 'anda' (go away). Though the ordinary man in Spain has a very clear notion of right and wrong and is as a rule fairly honest and honourable, it is better not to trust to the sense of justice of cabmen and the like. In all cases, even where there is a fixed tariff, it is advisable to come to a clear understanding beforehand. The gratuity should not be forgotten at the end of the trip (p. xxvi).

An interesting report published by the Spanish government in 1896 shows that, in a population of about 19,000,000, no fewer than 8,727,519 persons profess no occupation. Agriculture employs 4,033,491 men and 828,531 women. There are 97,257 active officials and 64,000 on the retired list, 44,564 schoolmasters or teachers (of whom 19,940 are females), 30,179 medical doctors, 91,227 mendicants (of whom 51,948 are females), 43,328 members of the clergy, and 28,549 nuns. The number of absolutely unettered persons is 6,104,470, including 2,686,615 females.

IX. Theatres. Bull Fights. Juego de Pelota.

Theatres. In the larger theatres the performance generally lasts from 8 or 8.30 p.m. to midnight. A few small theatres in Madrid, Barcelona, Seville, and some other places give only 'hour pieces' *(funciones por hora)*, short popular pieces with songs *(zarzuelas)*, operettas, farces, and the like. The piece and the audience are both changed at 9, 10, and 11 p.m., and thus several theatres of this kind may be visited on the same evening. Tickets are usually bought at the *despacho* on entering, but some of the larger theatres have also a box-office *(contaduria)*, where tickets may be bought beforehand at an advanced price. In many cases an entrance-ticket *(entrada)* must be obtained as well as that for the particular seat. Gentlemen usually frequent the parquet *(butácia)*, which is also quite *comme il faut* for ladies. Parties of 3-4 or more may take a box *(palco)*. Only a few of the most fashionable theatres have a cloak room or 'garderobe'. — The Spaniard is passionately fond of the theatre, but absolute quiet is seldom observed during musical performances. In some of the smaller provincial theatres smoking goes on the whole evening. The intervals between the acts are apt to be very long.

Bull Fights were instituted for the encouragement of proficiency in the use of martial weapons and for the celebration of festal occasions, and were a prerogative of the aristocracy down to the 16th century. As the mounted *Caballero* encountered the bull armed only with a lance, accidents were very frequent. No less than ten knights lost their lives at a single *Fiesta de Toros* in 1512. The present form of the sport, so much less dangerous for the man and so much more cruel for the beast, was adopted about the beginning of the 17th century. The construction, in 1749, of the first great

Plaza de Toros in Madrid definitely converted the once chivalrous sport into a public spectacle, in which none took part but professional *Toréros*. In Central and S. Spain bull-fights *(Corrídas de Toros)* are now held on every Sunday and holiday from Easter till November. Those held during the dog-days and after the middle of October are, however, the so-called *Novilládas*, an inferior and especially brutal variety of the sport, taken part in by young bulls *(novillos)* and inexperienced fighters and attended only by the lower classes. In N. Spain and Catalonia, where trade and industry flourish, bull-fights are held only on a few special festivals and during the annual fair *(féria)*. The total number of 'Plazas de Toros' in Spain is now 252, while in 174 other localities the market-places are temporarily adapted for the exhibition when required.

The Bull Ring is generally of the shape its name indicates. The arena *(redondél)* is separated from the seats of the spectators by a wooden barrier about 5 ft. high, behind which runs a narrow passage. The front and exposed rows of seats are named *Asiéntos de Barréra*, *de Contrabarréra*, and *de Tendído*. The upper and protected rows are called *Gradas*, and are divided into *Delantéras* and *Asiéntos de Grada*. Above the gradas are the *Palcos* (boxes) and the *Andanádas*. The tendidos and gradas are the best places for gentlemen. When ladies are of the party it is advisable to sit either in a palco or in the delanteras de grada, as exit is then possible at any moment without attracting attention. The visitor should be careful to secure a ticket for the shady side of the arena *(boletin de sombra)*. — Each bull-ring has an hospital for the wounded, and most also have a chapel, where the fighters prepare for the combat by prayer and partaking of the Holy Eucharist.

Most of the Bulls are reared in Andalusian establishments *(vacádas)*, those of the Duke of Verágua and Señor Miúra having the greatest reputation at present. They must not be more than five years old. Their value is from 1000 to 1500 p. (40-60*l.*). From their pastures they are either sent to their destination in cages by railway or are driven along the highroad with the aid of trained oxen *(cabestros)*. At the ring they are kept and fed in open *corrâles* or yards. About 4 or 5 hours before the exhibition they are placed in the dark *Toriles* adjoining the arena, whence they are finally driven into the ring, wearing the badge *(devisa)* of their breeder and goaded into as great a state of excitement as possible. — The Bull Fighters, like their victims, are usually Andalusians and are recruited almost entirely from the rural population. Outside the ring they are recognizable by the short pig-tail in which they wear their hair. The annual income of an expert amounts to 8-15,000 pesetas, and a popular *Espada* will sometimes clear ten or even twenty times as much. Thus *Rafaél Guerra*, born at Cordova in 1862, killed 225 bulls in the season *(temporada)* of 1894 and netted no less than 76,000 duros (15,000*l.*).

The bull-fights are held under the superintendence of some provincial or municipal official, who gives the signal to start with a handkerchief. The *Alguaciles* (police-officers) then ride into the arena, clad in an old Spanish dress and accompanied by the sound of drums and trumpets, and drive the people to their seats. They are followed by the brilliant processional entrance of the bull-fighters *(Paséo de la Cuadrilla)*, during which the band plays a military march. At the head of the procession walk the *Espádas*, with the *Sobresaliénte* who takes their place in case of accident; afterwards come the *Banderilléros*, the mounted *Picadóres*, and the attendants on foot *(Chulos* or *Monos)*, with the team of mules used in dragging off the dead horses and bulls. After greeting the president the supernumerary fighters retire, while the others retain their places. The president throws the key of the toril into the ring; an alguacil picks it up and hands it to the *Torilero;* the torilero opens the den; and the bull dashes into the arena.

The Fight *(Lidia)* consists of three parts *(Suértes)*. In the *Suerte de Picár*, or first act, the picadóres receive the charge of the bull, prod him in the neck with their pike *(garrócha)*, and endeavour to withstand his onset with their whole strength. In most cases, however, the worn-out old hack which the picador bestrides is cruelly wounded by the bull and overthrown with his rider in the sand. To avoid more serious consequences the chulos attract the attention of the bull by dexterous waving of their cloaks *(capéo)* and so draw him off to the other side of the ring. When the bull has been sufficiently wearied *(castigado)* by the picadores, the *Suerte de Banderilleár*, or second act, begins. The banderilléros meet the bull in full charge, jump cleverly to one side as he nears them, and stick the banderillas in his neck as he passes. If pursued too closely by the infuriated animal, they escape by springing over the barrier. The banderillas are barbed darts, ornamented with streamers of coloured paper. Usually they are about 30 inches long, but the *banderillas á cuarta* are just one-fifth of this. The planting *(pareár)* of the banderillas takes place from the side *(al cuartéo* or *sesgo)* or *de frente* (from the front). The most dangerous modes, especially when the short darts are used, is when the banderillero stands still *(al quiébro)* or even sits in a chair *(en silla)* until the darts are planted. 'Cowardly' or 'sluggish' bulls are 'enlivened' by banderillas provided with explosive crackers *(de fuego)*. Unusually 'brave' or vicious bulls are tired out by all kinds of manœuvres with the cloak *(floréos)*, or the performers leap between his horns *(al trascuerno)* or vault over his back with a pole *(de la garrocha)*. When this has lasted long enough, the president gives the signal for the *Suerte de Matár*, the third and last act of the drama. The Espada, armed with a red cloth *(muleta)* and a sword *(estóque)*, approaches the box of the president and dedicates to him the death of the bull *(brindár)*. He then teases the bull by waving the cloth and endeavours by

various devices (*pases naturales*, *altos*, *de pecho*, *redóndos*, *cambiados*, etc.) to get it into the proper position for the death-blow *(estocâda)*. The usual method is termed *á volapié;* the Espada meets the rush of the bull, steps nimbly aside at the proper moment, and plunges the sword downwards through the animal's neck into its heart. If this stroke is properly dealt, the bull falls at once, but it seldom succeeds at the first attempt. Another mode is the so-called *recibiéndo*, in which the Espada receives the bull standing and allows it to run on the point of the sword. The *coup de grace* is given to the fallen animal by a *Puntilléro*, who pierces the spinal marrow with a dagger. The dead bull and horses are dragged out by teams of mules with jingling bells, the traces of blood are covered up with fresh sand, and the show begins again with a fresh bull. Generally six or eight bulls are disposed of before twilight puts an end to the sport.

All attempts to abolish bull-fighting have been vain. Neither pope nor clergy, neither monarchy nor republic has been able to eradicate this passion of the Spanish people. It is bound to endure, until a general elevation of the standard of public taste and morals rebels against the brutal and bloody spectacle.

Many visitors will agree with Mr. Finck, who writes: 'Six bulls were to be killed; I left after the third had been butchered, and his carcass dragged out by the mules — equally disgusted and *bored;* and nothing could ever induce me to attend another; not only because of its brutal and cruel character, but because it is the most unsportsmanlike and cowardly spectacle I have ever seen'. And again: 'No man who has a sense of true sport would engage with a dozen other men against a brute that is so stupid as to expend its fury a hundred times in succession on a piece of red cloth, ignoring the man who holds it'.

The 'Literatura Taurína' is very extensive. Among the best books on the subject are *Moratín's* 'Origen y Progreso de las Fiestas de Toros', *Bedoya's* 'Historia del Toreo', *Sanchez de Neira's* 'Diccionario Taurómico', and the 'Annales del Toréo' of *Velazquez y Sanchez*. Comp. also 'The Bull Fight, a short handbook', by *G. F. L.* (1 p.). In 'Wild Spain', by *A. Chapman* and *W. T. Buck*, a chapter is devoted to bull-fighting. — The most widely read journals devoted to bull-fighting are *El Toréo*, *El Enâno*, and *La Lídia*, all published at Madrid; the last is admirably illustrated. *Leopoldo Vàzquez's* 'Reglamento vigente para las Corridas de Toro' gives the official regulations of bull-fighting in the province of Madrid; and *Selarom's* 'Manual del aficionado á las corridas de Toros' (75 c.) treats of the different 'Suertes'. — *En Las Astas del Toro*, *Pan y Toros*, *Pepe Hillo*, and *El Padrino del Nene* are four popular plays relating to bull-fighting.

The **Juego de Pelota,** or ball-game of the Basques (comp. pp. 3, 4), is an interesting form of sport which the stranger should not fail to see. Since the beginning of this century it has almost ceased to be played as a village game, and it is now known mainly in the form of a public spectacle given by professional players *(pelotâris)*. It is played in Navarre, Catalonia, and Madrid as well as in the Basque Provinces; but the police restrictions on the amount of

betting allowed to the spectators have, from the Spanish point of view, robbed the game of most of its charm. The game belongs in a broad general way to the tennis family and has its nearest analogue in the *pallone* of the Italians. It is played in large halls called *frontónes*, 36 ft. wide and 210-260 ft. long. One side of the halt, which is often roofless, is occupied by the court *(cancha)* and ils annex *(contracancha)*, while the other side and one end are occupied by the seats for the spectators. The connoisseurs and experts affect the seats in the contracancha, behind the umpires, but strangers should select the *entresuelos* or *palcos*. Each side or party *(bando)*, distinguished by its colour (red or white), consists of a *delantéro*, or forward, and two *zagueros*, or backs. Each player wears a kind of cestus *(cesta)* on his right hand, attached to a leathern gauntlet. The balls are of indiarubber, covered with leather, and weigh 120 grammes (rather over 4 oz.). The serve is termed *el sáque*. The delautéro strikes the ball against the high wall bounding one side of the court, in such a way that it rebounds within a given area on the other side of the net. One of the opposite zaguéros drives it back in the same fashion, and so on da capo. Each failure counts a point *(tanto)* to the opponents, and the side first making the required number of tantos wins. The scores are marked on the wall of the contrecancha. The players are iuvariably Basques or Navarrese.

Details will be found in 'La Peloóta y los Pelotáris' by *Peña y Goñi* (1892), the 'Teoría del Juégo de Peloóta' by *X* (1893), and 'El Juégo de Pelota' by *Mirallas* (1893).

Cock Fighting *(Combâtes* or *Riñas de Gallos, Funciones Gallísticas)* is also popular in Spain, especially among the less reputable classes, but it is attended by so much disgusting brutality that the tourist is advised to have nothing to do with it.

X. Climate and Health. Physicians and Chemists.

Climate. As in population, configuration of soil, and character of scenery, so also in climate the Iberian Peninsula shows the most striking contrasts. The central plateau, surrounded by mountains, has, as indicated at pp. 30, 62, all the characteristics of a continental climate: cold winters and hot summers, great variations in temperature, little rain or moisture. The mean annual temperature of *Madrid* is 56° Fahr. (London 49.5°, New York 52.9°); the mean temperature of Jan. is 40°, of July 76°. The lowest temperature on record is 12° (20° below freezing-point), the highest 111°. The annual rainfall of Madrid is 15 inches (London 24½, New York 41½), that of *Salamanca* 11 inches.

In the basiu of the Ebro the variations of temperature are less violent. *Saragossa* has a mean temperature of 58°, with a minimum of 19° and a maximum of 105°. The rainfall (comp. p. 242) is also inconsiderable.

The climate of the Catalonian and Valencian shore of the Mediter-

ranean is probably the most delightful in the peninsula. The winter heat resembles that of the Ligurian Riviera to the E. and W. of Genoa, but raw winds, snow, and night-frosts are even more rare and the variations of temperature are less extreme. The amount of sunshine is, however, considerably less. The heat of summer is tempered by the sea-breezes, and the rainfall is equably divided among the different seasons. The average annual temperature of *Barcelona* is 60° Fahr. (Nice, 61°); that of the three winter months (Dec., Jan., Feb.) is 49° (Nice 48°, San Remo 50°), and that of the summer months (July, Aug., Sept.) is 73°. The mean relative humidity is 69 and the rainfall is 30 inches (San Remo, 27½ inches). The number of rainy days is 69 (San Remo 52; England 161), of cloudy days 75 (San Remo 58), of cloudless days 143 (San Remo, 152). In *Valencia* the annual mean of the three winter months is 52°.

From the Pyrenees to Cape Gata, both on the Mediterranean coast and in Portugal (comp. p. 499), the rainfall steadily diminishes from N. to S. *Valencia* has 47.3 rainy days, with a precipitation of 19 inches, *Alicante* has 38.6 rainy days and a precipitation of 16 inches, and at *Murcia* the fall is only 14 inches. The kingdom of Murcia (p. 293), the only genuine palm-growing country in Europe, has a truly African climate. In the town of *Murcia* the annual mean temperature is 62°, while the summer heat rises to 112°. The air here is of astonishing dryness (mean annual humidity 60 per cent), and the winter sky is noted for its unclouded blue.

The Mediterranean coast of S. Spain, from Cape Gata to the Straits of Gibraltar, has, thanks to its sheltered position at the S. base of a lofty range of mountains, the mildest winter climate in the continent of Europe. The luxuriance of its vegetation and the presence of the sugar-cane give it an almost tropical character. The mean annual temperature of *Malaga* is 65° Fahr., that of summer 77°, that of winter 55°. The range is from 32° to 110°. The variations of temperature are much less violent than on the E. coast, the average daily range of a winter's day amounting to only 14°, as compared with 23° at Alicante. The mean relative humidity is 65. The number of rainy days is 52½ (precipitation 22 inches); only 40 days in the year are overcast, while 195 are wholly cloudless.

On the Atlantic coast of Andalusia the summer is cooler and the mean annual temperature is thus somewhat lower (*Tarifa* 63°). The precipitation in *San Fernando* is 28½ inches, in *Huelva* 17¾ inches, in *Rio Tinto* 25 inches. The summer heat increases as we proceed from the coast into the interior. *Seville* has a mean summer temperature of 80° and a maximum of 117°, while the climate of *Ecija* has earned for it the name of *La Sartén*, or the frying-pan.

A very different set of conditions prevails on the N. coast of Spain, from the Pyrenees to Galicia (comp. p. 2). The rainfall, which is by no means confined as in the S. to the cool seasons,

rises from 43 inches at *Bilbao* and 59 inches at *San Sebastian* to 65 inches at *Santiago*. *Bilbao* has 163 rainy days; *Oviedo*, where the mean relative humidity is 81.5, has only 52 cloudless days in the year. With the exception of a few days when a hot wind blows, the N. provinces enjoy a cool and agreeable summer. The average summer temperature of San Sebastian (67°) is not so very much higher than that of the S. of England (Totnes 61°), while its winter climate is little colder than that of Catalonia.

While the N. coast thus offers the best summer-quarters for those in search of relief from the heat, the Mediterranean coast of Spain may be strongly recommended as a winter-resort. Unfortunately, however, the climatic advantages of such places as *Alicante*, *Almeria*, and *Malaga* are largely counterbalanced by their dirt, dust, and general lack of comforts. An increase in the number of foreign visitors is the surest way to bring about a change for the better.

In the interior of Spain the visitor from N. Europe should alter many of his customs, without indiscriminatingly adopting the habits of the natives. In particular he should be careful to wear somewhat warmer clothing than he would in similar temperatures at home. In winter he should never go out without an overcoat and should never fail to put it on at sunset. In the towns lying near the sierras a cold is apt to be followed, not merely by a cough, but often by severe inflammation of the lungs (the *pulmonía* so dreaded by the Spaniards themselves). The summer wear should also not be too light, and a woollen undershirt is desirable. A rest in the hottest part of the day is distinctly advisable, if possible in the form of a *siesta*. At midsummer one should take care not to expose himself to the sun and should avoid all violent bodily exercise. An over-indulgence in fruit or alcohol, and other dietetic peccadillos may easily bring on fever. Unpleasant effects consequent upon over-exertion in the sun are helped by *Vermouth di Torino* or the Italian liqueur *Fernet-Branca*, mixed with seltzer-water.

Foreign Physicians are found only in a few towns, but are always to be preferred when accessible. The medicines of the Spanish **Apothecaries** *(Farmacías)* are often made up differently from those of N. Europe. It is therefore advisable to be provided with a small travelling medicine chest, the contents of which should include quinine pills (for slight feverish attacks), Hoffmann's drops, rhubarb, tincture of opium, and the like.

XI. Chronological Table of the Chief Events in Spanish History.

I. From the Earliest Times to the Moorish Conquest.

B.C. The Iberians, the earliest inhabitants of the peninsula combine with the Celts, who entered it viâ the Pyrenees in prehistoric times, to form one people, the Celtiberians.
ca. 1100. The Phœnicians found Cadiz.
237. Carthaginians invade Spain.
228. Hasdrubal, the Carthaginian, founds Cartagena.
205. Carthaginians driven from Spain by the Romans.
80-73. Sertorius in Spain.
19. Roman conquest of Spain completed. The Basques, a remnant of the original Iberians, alone maintain their independence in the N.
A.D. 409. Vandals, Alans, and Suevi overrun Spain.
415. Appearance of the Visigoths.
466-483. Euric, King of the Visigoths, defeats the Suevi and other tribes, conquers most of Spain, and puts an end to the dominion of the Romans.
569-586. Leovigild, King of the Visigoths, first rules over the whole peninsula.
586-601. Reccared renounces Arianism and becomes the first Catholic king of Spain.
672-680. Wamba. Disintegration of Visigothic kingdom begins.
711. Roderick, the last Visigothic king, defeated and slain by the Moors under Tarik.
713. Musa, viceroy of the Omayyad Caliph of Damascus, conquers all Spain except Galicia and Asturias.
718. Pelayo (d. 737), the Goth, elected king in Asturias.
734. Galicia conquered by the Moors.

II. From the Moorish Invasion to the Union of Aragon and Castile and the Expulsion of the Moors.

a. Moorish Kingdoms.

755. 'Abd er-Rahmân establishes the independent caliphate of Cordova.
912-960. Under 'Abd er-Rahmân III. the caliphate of Cordova attains the height of its power.
1031. Caliphate of Cordova broken up into several parts under separate dynasties.
1087-92. The Almoravides from Africa conquer the whole of Moorish Spain.
1108. Defeat of the Christians at Ucles.
1146-56. The fanatical sect of the Almohades, from Africa, replace the Almoravides.
1195. Moors defeat Alfonso VIII. of Castile at Alarcos.

1212. Moors defeated by Alfonso VIII. at the great battle of Las Navas de Tolosa.
1235-51. Cordova, Murcia, Seville, Jerez, Cadiz, etc., conquered by Ferdinand III. Moorish power in Spain now confined to the kingdom of Granada.
1492. Granada taken by Ferdinand and Isabella, and an end put to the Moorish domination in Spain.

b. The Christian Kingdoms.

739-757(?). Alfonso I. of Asturias unites Galicia and Cantabria with his kingdom.
778. Charlemagne invades Spain. Battle of Roncesvalles.
801. Barcelona recovered from the Moors by Louis of France.
ca. 880. Navarre, under Garcias Iñiguez, becomes independent.
910. Asturias divided into the kingdoms of Galicia, Asturias, and Leon, which become re-united under Fruela II. (924).
931-950. Ramiro II., King of Leon, wars successfully with the Moors.
1025 (?). Birth of the Cid, Rodrigo Diaz de Vivar or Bivar.
1037. Ferdinand I. unites Leon and Castile.
1072-1109. Alfonso VI. of Castile assumes the title of Emperor of Spain. Capture of Toledo (1085) and Valencia (by the Cid; 1094). Death of the Cid (1099).
1189. First Cortes meet at Burgos.
1212. Battle of Las Navas de Tolosa (see above).
1230. Final union of Castile and Leon under Ferdinand III
1252-84. Alfonso X. Promulgation of the *Siete Partidas*.
1340. Battle of the Salado.
1350-69. Pedro the Cruel of Castile, aided by the Black Prince, defeats his brother Henry of Trastamara at Najera (1367).
1469. Marriage of Ferdinand and Isabella.
1479. Union of Castile and Aragon.

III. From the Union of Castile and Aragon to the War of the Spanish Succession.

1480-84. Inquisition established in Castile and Aragon.
1492. Granada captured, and the Moorish dominion in Spain ended. — Expulsion of the Jews. — Discovery of America.
1501-2. Moors expelled from Castile and Granada.
1504. Conquest of Naples and Sicily.
1516-56. Charles I. (Emp. Charles V.), son of Philip of Austria and the Infanta Joanna.
1519-21. Conquest of Mexico.
1520. Comunero Rebellion (p. 63).
1525. Battle of Pavia. Capture of Francis I.

1531-41. Conquest of Peru and Chili.
1535. Capture of Tunis.
1556. Abdication of Charles V. (d. 1558).
1556-98. Philip II. The Spanish monarchy attains its greatest extent.
1568. Insurrection in the Netherlands.
1568-70. First expulsion of the Moriscoes.
1571. Battle of Lepănto.
1580. Occupation of Portugal.
1588. Destruction of the Spanish Armada.
1598-1621. Philip III. Beginning of the decline of Spain.
1609. Final expulsion of the Moriscoes.
1616. Death of Cervantes de Saavedra (b. 1547).
1621-65. Philip IV.
1640. Loss of Portugal. Insurrection in Catalonia.
1648. Independence of the Netherlands recognized.
1659. Peace of the Pyrenees.
1665-1700. Charles II.
1668. Peace of Aix-la-Chapelle.
1678. Peace of Nymwegen.
1688-97. War with France.
1697. Peace of Ryswyck.
1700. Death of Charles II., the last of the Austrian (Hapsburg) dynasty.

IV. Spain under the Bourbons.

1701-46. Philip V.
1701-14. War of the Spanish Succession between Philip and Archduke Charles of Austria.
1704. Gibraltar taken by the British.
1713. Salic Law introduced.
1715. Peace of Utrecht.
1746-59. Ferdinand VI.
1759-88. Charles III.
1767. Expulsion of the Jesuits.
1779-83. Great Siege of Gibraltar.
1788-1808. Charles IV.
1793-95. War with France.
1796. War in alliance with France against Great Britain.
1797. Spanish fleet defeated at Cape St. Vincent.
1802. Peace of Amiens.
1805. War with England. Battle of Trafalgar.
1808. French enter Spain. Charles IV. abdicates. Ferdinand VII., his son, renounces his rights in favour of Napoleon. Joseph Bonaparte declared king. Rising of Spain against the French.

1808-14. Peninsular War. Battles of Corunna (1809), Talavera (1809), Albuera (1811), Salamanca (1812), and Vitoria (1813). Sieges of Saragossa (1808 and 1809), Gerona (1809), Cadiz (1810-12), Badajoz (1811 and 1812), Valencia (1812), and Ciudad-Rodrigo (1812).
1812. Constitution of Cadiz. Suppression of the Inquisition.
1814. Expulsion of the French and end of the War of Liberation. Ferdinand VII. is restored, but abolishes the constitution and re-establishes the Inquisition.
1818-19. Chili and Columbia declare their independence.
1819. Florida sold to the United States.
1820-23. Revolution. New Constitution. Civil war.
1823. The French intervene and overrun Spain. The Cortes take Ferdinand to Cadiz, but are compelled to dissolve and to liberate the king (Sept. 28th). Period of reactionary rule.
1824-25. Peru and Mexico become independent.
1830. Birth of Isabella II. Abolition of the Salic Law.
1833. Death of Ferdinand VII.
1833-40. Regency of the Queen-Mother Maria Christina.
1834-39. First Carlist War, in favour of Don Carlos, brother of Ferdinand VII.
1837. Revised Constitution promulgated.
1841-43. Espartero regent.
1843. Isabella II. declared of age and assumes the reins of government.
1845. Revision of Constitution of 1837.
1854. Constitution of 1837 restored.
1859-60. War with Morocco.
1865-66. War with Chili.
1868. Revolution and expulsion of Isabella.
1868-70. Provisional Government (Serrano).
1870. Amadeus, son of Victor Emmanuel of Italy, elected King of Spain.
1873. Amadeus abdicates. Republic proclaimed (Castellar, Serrano).
1872-76. Second Carlist War.
1874-85. Alfonso XII., son of Isabella II., reigns.
1886. Accession of Alfonso XIII., under the regency of his mother Christina, Archduchess of Austria.
1895-98. Insurrection in Cuba.
1898. War with the United States. Extinction of Spain's colonial empire.

XII. Bibliography.

The following is a small selection of easily accessible books on subjects of interest to the tourist in Spain. Other works of local value are mentioned throughout the Handbook.

Works on Art. Some Account of Gothic Architecture in Spain, by *G. E. Street* (Murray; 1865), with numerous illustrations and plans. — Annals of the Artists of Spain, by *Sir William Stirling Maxwell* (new edition, 1891). — Spanish and French Painting, by *G. W. Smith* (London, 1884). — French and Spanish Painters, by *J. Stothert* (London, 1876). — The Early Portugnese School of Painting, by *Sir J. C. Robinson* (London, 1866). — The Industrial Arts of Spain, by *Juan F. Riaño* (London, 1879). — La Peinture Espagnole, by *P. Lefort* (1893). — Baudenkmäler in Spanien und Portugal, by *C. Uhde* (Berlin, 1889-92). — Die Bauknnst Spaniens, by *M. Junghändel* (Dresden, 1889-93). — España, sus monumentos y artes, by *J. Quadrado, M. Murguía*, etc. (Barcelona, 1885-88). — Die Baukunst der Renaissance in Portugal, by *A. Haupt* (Frankfort-on-the-Main, 1890-95). — Monumentos de Portugal, by *Vilhena Barbasa* (Lisbon, 1886). — The Monumentos Arquitectonicos de España is a huge illustrated work in course of publication by the Spanish Government.

Historical Works. Among the leading Spanish historians are *Mariana, Gayangos, Ortiz*, and *Lafuente*. A *Historia General* is now in course of publication by the Spanish Academy of History.

English readers will not forget the works of *Dunham, Prescott, Robertson*, and *Washington Irving*. Short and nseful English works are the History of Spain to the Death of Ferdinand the Catholic, by *Ulick Ralph Burke* (2 vols.; London, 1895); Spain, by *J. A. Harrison* (Boston, 1881); Spain, its Greatness and Decay (1479-1788), by *Martin Hume* (1899); The Story of Spain, by *E. E.* and *Susan Hale* (1886); The Story of the Moors in Spain, by *Stanley Lane-Poole* (1886); The Christian Recovery of Spain, by *H. E. Watts* (1894); and Modern Spain, bv *Martin Hume* (1900; these four in 'The Story of the Nations' series). Spain, by *Frederick A. Ober* (New York, 1899), is a history intended for young readers.

Works on Literature. Besides the large works of *Ticknor, Bouterwek*, and *Sismondi* ('Literature of Southern Europe'; Engl. by Roscoe), the traveller may consult the well-written compendium of *H. Butler Clarke* ('Spanish Literature'; London, 1893) or the short history of *James Fitzmaurice-Kelly* (1898).

Works of Description and Travel. Spain, by *Rev. Wentworth Webster* (London, 1882). — Spain and Morocco, by *Henry T. Finck* (New York, 1891). — Untrodden Spain, Among the Spanish People, both by *Hugh James Rose* (London, 1875 and 1877). — The Bible in Spain, by *George Borrow* (London, new ed., 1900). — The Zincali: an Account of the Gipsies of Spain, by *George Borrow* (new ed., 1900). — Spain, by *H. Willis Baxley* (London, 1875). — Spanish Vistas, by *George Parsons Lathrop* (New York, 1883). — Spanish Cities, by *C. A. Stoddard* (New York, 1892). — Cosas de España, by *Mrs. W. Pitt Byrne* (London, 1866). — The Land of the Castanet, by *H. C. Chatfield-Taylor* (Chicago, 1896). — Glimpses of Spain, by *S. T. Wallis* (Baltimore, 1896; vol. 3 of Works). — Sketches Awheel in Fin de Siècle Iberia, by *F. B.* and *W. H. Workman* (London, 1897), a record of a bicycling tour. — In Northern Spain, by *Dr. Hans Gadow* (London, 1897). — Cities and Sights of Spain, by *Miss E. Main* (London, 1900). — Travels into Spain, printed for *Samuel Crouch* in 1692 and reprinted for *A. M. Huntington* in 1899. — Voyage en Espagne, by *Théophile Gautier* (1881). — Die Halbinsel der Pyrenäen, by *M. Willkomm* (Leipsic, 1855). — Wanderungen durch die nordöstlichen und centralen Provinzen Spaniens, by *M. Willkomm* (Leipsic, 1852). — Spagna, by *Edmondo de Amicis* (Florence, 1878). — The sportsman and naturalist should consult Wild Spain, an admirable work by *A. Chapman* and *W. T. Buck* (London, 1893).

Glossary of Spanish Terms used in the Handbook.

Acéquia, irrigation channel.
Ajimez Window (Arab. *shemsijeh*), Moorish arched window subdivided by colonnettes.
Alameda, public promenade.
Alcázar, *Alcazába*, Moorish tower or castle.
Alminár (Arab. *al-minár*, tower, column), minaret.
Arrabál (Arab. *ar-rábad*), suburb.
Arroba, a Spanish and Portuguese weight containing 25 libras or pounds.
Artesonado (from *arteson*, a trough), coffered or cassetted ceiling (used mainly of the Moorish honeycomb ceilings).
Atril, lectern, reading-desk.
Audiencia, court of appeal, supreme court.
Ayuntamiento, town-council.
Azotéa, roof-terrace, flat roof.
Azuléjos (Arab. *azul*), glazed tiles of a square form.
Barrio, suburb.
Capilla Mayor, chancel, chapel containing the high-altar.
Capitán General, governor of one of the 14 military districts of Spain.
Casa de Ayuntamiento, town-hall.
Casa Consistorial, town-hall.
Cementerio (Port. *Cemiterio*), cemetery.
Cimbório, dome or lantern over the crossing of a church.
Claustro, cloisters.
Colegiata, collegiate church.
Colegio, college, common table at a university.
Coro, choir (usually in the middle of the nave).
Cuartel (Port. *quartel*), barracks.
Custódia, monstrance, pyx (box in which the Host is kept and exhibited).
Diputación Provincial, provincial legislature.
Empalme (Port. *Entroncamento*), railway junction.
Ermita (Port. *ermida*), small rural church, pilgrimage-chapel.
Estación (Port. *estação*), station.
Estofado, painting and gilding of sculpture in imitation of the actual material or 'stuff' *(estofa)*.
Facistól, chorister's desk.
Féria (Port. *feira*), annual fair.
Glorieta, round space, rondel.
Gobernadór Civil, civil governor of a province.
Grotesque Style, see p. liv.
Herrera Style, see p. xlvi.
Huerta, fertile tilled land resembling a garden.
Legua, Spanish league (about 4 Engl. miles).
Lonja, exchange.
Majo, *Maja*, members of the lower class in their gala attire (old fashioned expression).
Mezquíta (Arab. *mesdjid*), mosque.
Mihráb, prayer-niche in a mosque.
Miradór, roof-terrace, balcony.
Mudéjar Style, see p. xlvi.
Nacimiento, source.
Oración, Angelus, bell for the Ave Maria.
Palacio Episcopal (Obispal) or *Arzobispal*, bishop's or archbishop's palace.
Parróquia, parish-church.
Paséo, public promenade.
Patio (Port. *pateo*), court.
Plateresque Style, see p. lii.
Presidio, penitentiary.
Puerta del Perdón ('door of pardon') is the name of the main door of several cathedrals, because its passage ensured absolution.
Puerto, mountain-pass, harbour.
Quinta, park (villa in the Roman sense).
Quintal, hundredweight (4 arrobas).
Rambla (Arab. *ramla*, sandy place), river-bed, dry except during the rainy season.
Reja, screen, railing, parclose.
Respaldos, outer side-walls of a choir *(coro)*.
Retablo (Port. *retabulo*), reredos.
Ria, mouth of a tidal river.
Rio, small river.
Romería, pilgrimage, church-fair.
Seo (Port. *Sé*; from Lat. *sedes*, a seat), cathedral.
Sierra (Port. *Serra*; 'saw'), mountain chain.
Sillería, choir-stalls.
Tapia (Port. *táipa*), Moorish wall, made of earth.
Trascoro, outside of end-wall (back) of choir *(coro)*.
Vega (Arab. *wakí'a*), see Huerta.
Venta, *Ventorillo*, tavern (Ital. *osteria*).
Zaguan (Arab. *sahn*), vestibule.
Zarzuela, see p. xxviii.

Historical Sketch of Spanish Art.

By *Professor Carl Justi.*

A visit to Spain will ensure the lover of art at least one thing — a new leaf in the album of his experiences. A peninsula at the far end of Europe, protected by stormy seas and a precipitous range of mountains; a history that has no analogy with that of any other occidental nation; a people of strong individuality and still stronger self-appreciation, always antagonistic to what is foreign and convinced of its own superiority; a literature that includes the most original of modern books: — elements such as these cannot but arouse our curiosity as to the achievements of Spain in the technical, pictorial, and plastic arts.

Those who pick their way for the first time through the labyrinthine streets of an old Spanish town may find it difficult to detect traces of a genuine Spanish art, and will be inclined to ask what is the Spanish style, and whither and to what century are we to look for the national schools of Spain. The monuments before us, numerous as they are, remain dumb to questions such as these. Sometimes it would almost seem as if all the schools of the rest of Europe had given each other a rendezvous in Spain at the expense of the Spanish purse. The ancient prelates and grandees, the magistrates and guilds present themselves as patrons of art of the most varied and ims partial tastes, but they appear to have shown their enthusiasm, a- the Orientals do their delight in dancing, merely by looking on.

The Romanesque and Gothic cathedrals seem the direct outcome of French mediævalism; the tombs and retablos of the 14-15th cent. are full of reminiscences of Tuscany and Flanders; the Renaissance in Spain suggests a transplanted, luxuriant, and overgrown Italian garden. The cinquecento style is there reproduced with the most scrupulous conscientiousness; Raphael and Michael Angelo were revered as demigods; Spanish artists did their best to Italianize themselves in the studios of Roman and Florentine masters; even the Venetians were by no means without their imitators. Finally came the Italian naturalistic movement; but Spanish artists could imitate this only by abandoning imitation and by painting what lay before their eyes — *viz.* Spanish nature; and thus it was the Italians who showed the Spaniards how to be 'natural' for the first and last time. To this naturalistic impulse we owe Velazquez, Zurbaran, and Murillo.

The traveller who is already familiar with France, Flanders, and Italy is, therefore, in the most favourable position to enjoy an art-tour

in Spain. His sensations will often be comparable to those of an enthusiastic collector, who believes he possesses a complete set of his favourite master's works and suddenly comes upon a forgotten corner, where he discovers, amid many copies and pasticcios, a number of hitherto unknown originals. But this analogy is not entirely satisfactory.

Travellers who have never visited the Orient will discover in Spain an entirely novel field, and many will probably find that, amid all their Iberian experiences, their interest is most powerfully excited by what the Spaniards have left intact of the creations of their ancient conquerors. In Spain the art of the Moors and Arabs may be traced from its first dependent steps to its highest stage of refinement, and its monuments may be more easily studied and enjoyed there than anywhere else.

All those imported art-methods, whether introduced by the foreigner himself or by the Spaniard schooled in foreign parts, naturally awakened imitation. Each new phenomenon called into existence some kind of school, the style of which showed some more or less distinct trait that might be called Spanish. There is no lack of interesting creations on which an individual character has been impressed by the stamp of a national spirit. In most cases, however, this Spanish impress is seen rather in sentiment and temperament than in any specifically artistic element. The treatment is more sketchy, the taste less fine, the forms more empty. The feebleness of the forms is, however, compensated by an air of earnest truthfulness, a strong and genuine pathos. Along with this goes a tendency to unbridled fantasy, to exaggeration approaching caricature, to a heaping up of parts, to astounding combinations of the Gothic and the Moorish, the mediæval and the modern.

Acclimated styles of this kind seldom, however, have any long continuance. A new phenomenon in the meantime appears in foreign parts to arouse once more the tendency to imitate; a new wave obliterates all traces of the old. That which had scarce taken root disappears at once and without resistance. Spanish art is wanting in continuity of development; its changes are invariably stimulated from without.

It would carry us too far to attempt to explain this lack of initiative and creative power by racial qualities, by political history, or by the ancient social canker of contempt for the worker with his hands. Similar phenomena are seen to this day among the nations that lie at a distance from the main focus of European civilization; they show the same zeal to 'keep up with the procession' by a prompt adoption of new methods and inventions, and to keep step, at least ostensibly, with their more favourably situated sisters.

a. Architecture.

These observations seem to the visitor to Spain nowhere so pertinent as in the domain of architecture. 'The singularity is, that, though endowed with the love of architecture, and an intense desire to possesss its products, nature seems to have denied to the Spaniard the inventive faculty necessary to enable him to supply himself with the productions so indispensable to his intellectual nature' *(Fergusson)*.

The extant ruins give a very inadequate idea of the wealth of public buildings of all kinds that covered Spain in the days of the **Roman Empire.** *Mérida*, the military colony founded by Augustus and afterwards the capital of Lusitania, is still richer in remains than any other spot. Its great bridge (once of 81 arches), its two aqueducts, the theatre, the amphitheatre, the naumachia and circus, the temple of Mars (now a church), the triumphal arch, the forum, the thermæ, the villas, and the camps still afford a very fair picture of what went to compose a great town in the days of Trajan, Hadrian, and Marcus Aurelius. At *Santiponce* (Italica), *Tarragona*, and *Sagunto* nothing is to be found but shapeless masses of concrete walls. The most imposing single Roman monument in the peninsula the aqueduct of *Segovia.*

Numerous elaborately fitted up churches were erected in the **Visigothic Period** (414-711), but the small basilica at *Baños*, attributed by an inscription to King Recceswind (661), is, perhaps, the only one of these now intact. The arcades show a tendency to the horseshoe form; the apse or sanctuary is rectangular. Some idea of the decorative style of this period is afforded also by the capitals of columns and other architectural fragments in the mosque of *Cordova*, at *Toledo*, at *Mérida*, and elsewhere. Part of the city walls of Toledo dates from the Visigothic period.

After their conquest by the Moors the vanquished Goths established a new Christian kingdom among the mountain-fastnesses of **Asturias,** which formed the basis for the gradual recovery of the peninsula. Here pilgrimages may be made to the cavern of *Covadonga*, the tomb of Pelayo, and to the churches of San Miguel de Lino and Santa Maria de Naranco, near *Oviedo*. Both of these churches are ascribed to Ramiro I. (843-50), and the latter was probably once his palace. Of a similar date and style are Santa Cristina de Lena, and San Pedro and San Pablo at *Barcelona*.

Romanesque Style. The Pyrenees form no ethnographical barrier; one and the same Iberian race occupies Gascony, Navarre, and the Basque Provinces. Hence it is easy to understand why the new architecture of Spain was closely akin to that of France in general and Aquitaine in particular. The influence of the great orders of Cluny and Citeaux, and of the numerous prelates whom they furnished to Spain, tended in the same direction.

Most of the churches of the 11-12th cent. were of moderate size. Their type was that of the basilica with nave and aisles, a well-marked transept, a triapsidal termination, and a lantern or dome over the crossing. The roof was at first flat, but afterwards the nave was covered with barrel-vaulting and the aisles with quadrant or semi-barrel vaulting. The most important monument of the early Romanesque period is the church of *Santiago de Compostela*, a somewhat simplified copy of St. Sernin at Toulouse. The Auvergne arrangement of radiating chapels was also reproduced here for the first time. San Isidoro at *Leon*, San Millan and other churches at *Segovia*, San Vicente and San Pedro at *Avila*, Santa Maria and Santiago at *Corunna* are additional examples of the same style.

The custom of removing the choir from the sanctuary to the nave began at an early date, and at the close of the middle ages it had become the regular practice. One consequence was that the E. part of the church lost its importance and lagged in development. As the choir (coro) was enclosed on three sides by high walls, the unity of the interior of the church was wholly destroyed. Decorated within and without with the most elaborate sculpturing, these choirs furnish us with the richest specimens of the work of the ecclesiastical artist; but they form as it were a church within a church and reduce the latter to the functions of a hall of shelter. The Spanish cathedrals, as compared with those of France and England, have had the inestimable good fortune of seeing their mediæval contents and stamp preserved from the destruction of a later age, and indeed they are often less changed than those of Italy. The cathedrals are the true museums of Spain.

In the 12th cent. the Cistercian order introduced the Burgundian type of church, the noble and severe forms of which contained the elements of the **Pointed or Gothic Style.** Examples of this are the churches of *Veruela* (ca. 1146) and of *Las Huelgas*, near Burgos. Groining gradually supplants waggon or barrel vaulting. Large churches, such as those at *Salamanca*, *Tarragona*, *Lérida*, and *Tudela*, though begun in the Romanesque period, assume an early-Gothic character before their building is completed. These churches are the first edifices in which the Spanish spirit has expressed itself architecturally, and their characteristics are noble simplicity, solidity of construction, clearness and precision of form, delicacy of ornamentation, and proportions that make an impression of solemnity and earnestness. Especial value was attached to the indispensable *Cimborio* (over the crossing), which at *Zamora*, *Toro*, and *Salamanca* assumed the form of a lofty dome, with a drum pierced by windows. The external colonnades, extending from the W. front along the N. and S. sides, form a peculiar feature; examples of this may be seen at *Segovia*, where a Templar church has also been preserved.

Even before the completion of these early-Gothic buildings

the developed French cathedral style of the 13th cent. was introduced into Spain, probably by French architects. It is first seen in the large cathedrals of *Burgos* (1221) and *Toledo* (1227), and a little later in that of *Leon*. Scarcely a trace of a native element is visible in these structures. The device of chapels radiating from the apse is nowhere so popular as in Spain. The interior of *Avila Cathedral*, with its double ambulatory, is especially graceful. The richer style of the 14th cent. is marked by the use of carved flowers in its ornamentation, by its finely articulated profiles, and by its complicated tracery. The final artistic development took place in the 15-16th cent., partly under German and Flemish influence. *Johann of Cologne* and his son *Simon* were the dominant architects in the diocese of Burgos; and the cathedral of *Burgos* then received its poetic silhouette by the addition of the caps to its towers, the cimborio, and the chapel of the Condestabile. The 15th cent. opened with the foundation of *Seville Cathedral*, within the limits of the old mosque. This cathedral, which is the largest Gothic church in the world but has no special significance of style, is, perhaps, the work of Germans. All the buildings of the time of the 'Catholic Kings' are distinguished by their uniformity of style and their romantic magnificence. Inscriptions are used after the Arab fashion as ornamental motives. Some of the finest Gothic buildings in Spain (as at *Salamanca* in 1513 and at *Segovia* in 1523) were begun and finished after the Renaissance had already made itself felt.

In CATALONIA the evolution of the interior of the churches took a course of its own. In the effort after spaciousness the naves were gradually made wider and wider, until the aisles disappeared and were represented merely by a series of separate chapels, as in the churches of Anjou. Good examples of these aisleless churches are the Cathedral, Santa Maria del Mar, and Santa Maria del Pino at *Barcelona*, the cathedral of *Palma* (Majorca), and the cathedral of *Gerona*.

The plan of imitating the large windows of the cathedrals of N. France was soon found to be unsuitable for the sun-burnt land of Spain; hence the windows were first walled up (as at *Avila*) and afterwards replaced by very low or very narrow ones. Small churches of a later date, in which the idea of a Spanish temple finds its full expression, are almost windowless. Their exterior is simple and bare like the buildings of the Orient. Within, a 'dim religious light' is shed upon the altar and its immediate environment, while the whole of the apsidal ending is shut off by the sculptured 'retablo', reaching to the roof.

When the **Arabs** came to Spain, they possessed no architecture properly so called. As a race, they were as deficient as the Spaniards in constructive ingenuity; their whole strength lay in their ornamentation. The *Mosque of Cordova*, the oldest and largest

Moorish monument in Spain, is a many-columned and originally flat-roofed structure, the components of which were collected from other buildings, while its plastic and mosaic ornamentation was entrusted to artists from Byzantium. From this Byzantine beginning was evolved that characteristic grammar of form used to the present day in all Mohammedan countries and apparent in all the other MOORISH MONUMENTS of Spain. These monuments, of world-wide celebrity, are various in kind, including mosques and synagogues, royal castles, baths, towers, and city-gates. The most striking edifice is, perhaps, El Cristo de la Luz in *Toledo*, the mosque in which Alfonso VI. caused the first mass to be read after his capture of the city in 1085, a bold and brilliant cabinet-piece of Arab construction. Other specimens are the Casa de Mesa and the Taller del Moro in the same city, the Aljaferia at *Saragossa*. The monumental creations of the last period of the Moorish dominion in *Seville* exist only in fragments or in metamorphosis. Of the mosque all that remains is the minaret (La Giralda; 1196) and the N. portal of the Court of Oranges. The Alcazar was renewed by Pedro the Cruel in the 14th cent., and again in the 16th by the Italian architects of Charles V. After the conquest of Seville (1248) Ibn al-Ahmar made *Granada* the capital of the last Moorish kingdom in Spain, and to this fragmentary relic of the Arab power, which clung to the soil for 250 years more, Spain owes the Alhambra, that gem of the delicate fancy of the Moor, that realised vision of the Arabian Nights.

Even after the conquest of Granada the same style was carried on by the Moresco subjects of the Christian rulers, and its forms were applied to the buildings of the new kingdom. The Spaniards name this blending of Moorish and Christian art the ESTILO MUDÉJAR. It is not, however, a new style or even a new modification of a style; it is simply an external application of somewhat incongruous elements to any kind of structure. The Arab taste has, however, exercised a strong influence upon purely Gothic or Renaissance creations. The most interesting examples of this Mudéjar style are the two synagogues at *Toledo*, Santa Maria la Blanca of the 12th cent. and El Tránsito of the 14th. At *Seville* the palaces of the Marquis of Tarifa (Casa de Pilatos) and the Duke of Alba (Casa de las Dueñas) show Moorish, mixed with Gothic and plateresque, elements.

The **Renaissance Style** will be discussed under the heading of Sculpture. At first it showed itself only in the ornamental parts of buildings. The use of Corinthian columns and other classical features in Gothic churches led architects like DIEGO DE SILOË and VALDELVIRA to the erection of much-admired buildings, such as San Salvador at *Ubeda* and the cathedrals of *Granada*, *Malaga*, and *Jaen*. This golden age with its saturnalia of ornamentation was followed by the CINQUECENTO or HERRERA STYLE, which is marked

by severity and sobriety, shuns all decoration, and seeks its effects simply by size and proportions. It takes its name from the creator of its typical monument, the *Escorial*. Herrera also designed the new cathedral of *Valladolid*, which, however, was left unfinished. The BAROQUE STYLE is worthily represented by the scholarly façade of *Santiago de Compostela* and by the aristocratic dignity of the *Royal Palace of the Bourbons*, which dominates the view of Madrid as seen from the N.

b. Sculpture.

The sculpture of Spain is the branch of national art least known beyond the bounds of the country. Its beginnings must be sought in the early-Christian period. Built into the walls of the presbytery of the church of San Feliu at *Gerona* are four early-Christian sarcophagi and two Roman ones. But then follows, as in Italy, a long night of which nothing is known. There are few sculptures left that can, on any serious grounds, be referred to the Visigothic period; and specimens shown here and there as Visigothic have no claim whatever to the epithet. The only important works of art of that period are the golden crowns of Guarrazar, preserved at the Musée de Cluny in *Paris* and in the Armería of *Madrid*. Those who take an interest in the relics of the first centuries of the Reconquista should make a pilgrimage to Asturias and study the contents of the Camara Santa at *Oviedo* (from which a few objects have been brought to the Madrid Archæological Museum), and they should also examine the ivory crucifix of the Cid at *Salamanca* and the reliquary of St. Millan in the *Rioja* (1035).

The existence of works in stone can hardly be proved before the 11th cent., and the barbaric mason's work on portals, fonts, and tombs hardly allows us to speak of an art of sculpture before the second half of the 12th century. Even then it is long before the *Canteros* and *Entalladores* reach anything but a very low level. It may be assumed that the better products of the 13-14th cent. are almost all of FRENCH or ITALIAN ORIGIN, even when (as is often the case) no foreign names are mentioned in connection with them. And this assumption is supported by the practical identity of these sculptures with those of countries in which they are the outcome of a continuous history, by the want of a similar continuity in Spain, and by the inferior level of the general development, above which only a few isolated instances of better work emerge.

The first attempts in sculpture in stone are found in the N.W. and in the district of the Pyrenees, as in San Salvador de Leire in *Navarre*, in San Pedro in *Huesca* (lunettes), at *Ripoll* (portada), and in San Pablo del Campo at *Barcelona*. Quaint reliefs are immured in the façade of San Isidoro at *Leon* and on the S. side of the cathedral of *Santiago*. The figures of the 12th cent. are generally mere puppets, even those on the royal monument at *Najera*, erected by Sancho III. (1157) in honour of Doña Bianca. *Barcelona* was a

wealthy city, dominating the commerce of the Mediterranean; but the sarcophagus of St. Eulalia (1327), with its Pisan reminiscences shows how easily its art-cravings were satisfied at the beginning of the 14th century.

One of the most far-reaching influences from the N.E. was that of the GREAT ECCLESIASTICAL ORDERS, especially that of CLUNY. It, therefore, need not astonish us, if we find works of great excellence standing, as it were miraculously and without intermediary, alongside the barbarous attempts just noted. The Puerta de la Gloria of *Santiago de Compostela* is undoubtedly as foreign in origin as the church itself; the name of the architect is recorded as *Maestre Mateo* (d. after 1188). The admirable terracotta statuettes in the S. portal of San Vicente at *Avila* belong to the 13th cent., to judge from the identity of their style with that of the rich stone arca in the interior of the church. This arca is the finest work of its kind. The imagination of the Romanesque stone-cutters may be admired in the cloisters and churches of the 12-13th centuries. It fairly ran riot in the capitals of the columns, where Biblical scenes and purely decorative motives alternate with beast-fables, fantastic monsters, and scenes from human life (*Tarragona*, *Lérida*, *Elne*, *San Cugat* near Barcelona).

The cathedral of *Tarragona* furnishes a unique opportunity for an almost complete survey of Spanish art-styles from the early-Christian days (sarcophagus in the façade) down to the baroque period. Even the Moorish mihrâb (?) is represented. The door to the cloisters is, perhaps, the most notable pre-Gothic work in marble in the province.

Though it is true that Romanesque or even quite rude figures are found in monuments of a pronounced Gothic style as late as the 14th cent., it is none the less true that the NORTH FRENCH STYLE had made its mark here and there in the second half of the 13th century. Its entire development may be followed from that period onwards, often in examples of undeniable excellence. — Now, the outworn forms of a tradition of a thousand years were at last shaken off; now, a modern style arose for the first time based upon a genuinely creative activity and inspired by models taken from life; and now, for the first time, it is possible to hope for real artistic delight.

The cloisters and portals of the cathedral of *Burgos* form an admirable museum of French Gothic art, from the still somewhat stiff and self-conscious style of the 13th cent. (Apostles' Door) down to the graceful ease of the 14th century. The exact dates are, however, unknown. Both dates and stone-cutters' names are known in the case of *Maestre Bartolomé's* Apostles (1278) at the main door of the cathedral of *Tarragona*, which *Castayls*, a century later (1375), could complete only by clumsy imitations. They are crude and stiff as columns in their attitude, but are not destitute of new elements

both in features and drapery. Those in the W. portal of San Vicente at *Avila* are mummy-like caricatures; even those on the external wall of the choir of *Toledo Cathedral* are comparatively rough and jejune.

This French style also prevailed in Navarre *(Olite, Sangüesa, Estella)*. The Claustro of *Pampeluna* is little inferior to that of Burgos. The style spread over the whole peninsula. It is seen at once in the cathedrals of Basque *Vitoria* and of *Leon* and *Valencia* (N. portal).

The best of the ideal works are the statues and statuettes of the Madonna. St. Ferdinand's ivory Virgen de las Batallas at *Seville* is, perhaps, the earliest work of this kind brought to Spain. Among these Madonnas are works full of dignity and sweetness, of genuine beauty and plastic conception. They are to be seen over the altars of chapels, in gateways, or in large retablos, as at *Tortosa* and *Palma* (behind the modern altar). The cathedral at *Plasencia* and many other churches contain several images of the Virgin. Good examples are found at *Toledo, Sigüenza, Gandia*, and *Sagunto*. Gems among smaller works of art are the reliquary at *Seville*, known as the Tablas Alfonsinas (1274), and the silver plating of the high-altar in the cathedral at *Gerona* (1348).

Statues on tombs are very numerous, but down to the middle of the 15th cent. they generally have rude, typical features. The finest specimen of portrait-sculpture is the tomb of St. Ferdinand and Beatrice of Swabia, in the cloisters of *Burgos*. The statue of Diego de Anaya (d. 1437), in one of the cloister-chapels of the cathedral at *Salamanca*, is still quite ideal in its treatment. The monument of Archbp. Lopez de Luna (d. 1382) in the Seo of *Saragossa*, is a classical masterpiece. *Leon, Palma*, and *Puig* are rich in similar monuments.

In the last third of the 15th cent. there took place a REVOLUTION IN STYLE, helped by the now widespread mastery of the technical part of sculpture. The characteristic features are more emphasized, the gestures more spontaneous and more individual. Waved lines give place to broken ones, rounded surfaces to sharp-edged ones. The realistic tendency is, however, not as yet marred by a loss in intellectual and æsthetic content; so far it rather heightens the faculty of representation.

We now for the first time find genuine portraits, though undoubtedly an attempt at portraiture is evident in many earlier works. For those who are more or less conversant with Spanish history the tombs of this period afford inexhaustible entertainment. They present to us with the greatest vitality and distinctness the men of a time when the activity of the nation was at its highest and its growth in full development. In the long line of tombs in the great cathedrals it is often easy to pick out one which, as it were, fixes and embodies the zenith of the nation's life. At Seville the

first perfect portrait-statue is that of Archbp. Juan de Cervantes (d. 1453), by *Lorenzo Mercadante de Bretaña.*

A selection of the most admirable tombs would alone make a long list. A few that may be mentioned are those of the learned Bishop Alonso de Cartagena (d. 1456), by *Gil de Siloe,* in the Chapel of the Visitation in the cathedral of *Burgos;* Bernardo Diaz de Fuente Pelayo (d. 1492), in the Chapel of St. Anne; Charles III. of Navarre and his wife in *Pampeluna;* Don Alvaro de Luna, by *Pablo Ortiz* (1489), at *Toledo;* Juan de Grado, at *Zamora;* Card. de San Eusta quio, in *Sigüenza;* Raymond Lully, by *Sagrero,* in San Francisco at *Palma.* Among the numerous idealized figures may be mentioned the 13 statues of the Chapter House at *Tarragona,* those of the Lonja of *Palma,* and those in the convent-church of *Oña.*

In the Mediterranean districts where the Limousin dialect is spoken, the INFLUENCE OF ITALY is stronger than that of France. After the end of the 14th cent. a style became prevalent here, which, while clearly showing its Pisan origin, has also a distinct local flavour. The numerous retablos are generally of moderate size and contain several reliefs enclosed in flat frames of rich Gothic ornamentation. The instgnificant church of San Lorenzo at *Lérida* possesses three such reiablos; there is a good one at *Tarragona.* The alabaster panels of the trascoro of the cathedral of *Valencia* (1466) recall the works of Ghiberti. The museum of *Lérida* contains the fragments of noble works that bear testimony to the flourishing state of this branch of art in Catalonia at the close of the middle ages. The plastic talent of the Aragonese, afterwards so astonishingly illustrated, here already shows proofs of its existence. Great things were accomplished in the creation of idealistic and profoundly sympathetic forms, which at the same time were completed with the help of the most naïve and individual studies of nature. At the head of their class stand two works of *Pere Johan de Tarragona:* the retablo mayor of the cathedral of *Tarragona,* with its colossal statues of the Madonna, St. Thecla, and St. Paul (begun in 1426), and that of the Seo of *Saragossa,* with the Adoration, Transfiguration, and Ascension.

The Castilian, Andalusian, and Portuguese works of this period present a strong contrast to these creations, so simple in their arrangement and inspired by such an Italian feeling for form. The dry and meagre figures, the jejune and often even repellent conception would be enough to betray the presence of colonies of NORTHERN ARTISTS, even if their names were wanting. A classical example is the Door of the Lions, by *Annequín de Egas* of Brussels, in the cathedral of *Toledo.*

The principal works in this *genre* of sculpture — low-German in origin but quickly acclimatized — are the huge retablos of the cathedrals of *Toledo* (by *Enrique de Egas* and *Pedro Gumiel*) and *Seville* (by *Dancart*). They represent a very considerable amount

of creative thought and power of representation, and could not be overlooked in any satisfactory history of early-Flemish sculpture.

The general effect of these retablos is, however, less fortunate; and an examination of their details is fatiguing. The artists have not divorced themselves from forms evolved for use in spaces of more modest dimensions; the desired amplitude is attained by the mere multiplication of units. Perhaps the most eminent of the sculptors who worked at Seville was JUAN FERNANDEZ ALEMAN, the creator of the Pietà. His later works show Italian influence. More pleasure may be obtained from a study of the choir-stalls by *Nufro Sanchez* (1475), whose vein of invention and humour recalls the masters of Germany. The reliefs and marquetry-work of such sillerías form one of the richest pages in the history of carving. Those at *Plasencia*, by *M. Rodrigo Aleman*, are marked by great daring. The manner of the low-German school is seldom more characteristically illustrated than in the works of the Spanish *Pedro Millan*, the soulptor of the terracotta statuettes in the two W. portals of *Seville* and also of the noble Virgen del Pilar. He, moreover, furnished the models for the small figures on the beautiful portal of Santa Paula, which were executed in terracotta by *Niculoso* of Pisa, who also made the curious fayence altar in the Alcazar.

The alienation of taste from the geometrical severity of Gothic art, the predilection for rich and realistic ornamentation, the extension of the mental horizon, the fermentation produced by the meeting of so many different styles, and finally the increase in technical dexterity led at the end of the 15th cent. to the erection of a group of imposing buildings, which no one can regard with indifference. They mirror that mighty outburst of national feeling, which followed in the train of a series of unparalleled events that would have fired the imagination of a much more sluggish people. This group includes the façades of San Pablo and San Gregorio at *Valladolid*, the cloisters of the latter, the façades of Santa Cruz at *Segovia* and of the Episcopal Seminary at *Baeza*, and the patio of the Infantado Palace at *Guadalajara*, which resembles the creations of the 'Manoelino' style in Portugal. Other examples are the retablo of the Cartuja of *Miraflores*, near Burgos, by *Gil de Siloe*, with the monuments of Juan II. and Isabella de Barcelós, erected by their daughter Isabella, and the monument of Prince Alfonso; the monument of F. de Pradilla at *Fres de Val*, now in Burgos Museum; the retablo of San Gilat *Burgos;* and the trascoro in the cathedral of *Palencia.*

The flourishing and multiform plastic art of Spain in the 15th cent. was invaded during the last decade of the century by the innumerable forms of the early Italian Renaissance; and, thanks to a taste refined by the busy practice of art, the new-comers were hailed with acclaim. The works thus introduced to Spain were partly by Italian masters, who either came to the country or executed com-

missions in Italy, and partly by Spanish masters, who learned their art in Italian studios. The commissions were mostly executed for the Mendozas, Fonsecas, Riberas, Velascos, and other families, to which the ecclesiastical princes of Spain belonged. Sculptors like *Felipe Vigarní* and *Berruguete*, architects like *Diego de Siloe*, *Enrique de Egas*, and *Alonso Covarrúbias*, and goldsmiths like the *Arphes* created the so-called **Plateresque Style**†, that brilliant expression of the Spanish spirit in the time of the 'Catholic Kings' and Charles V.

The effect of this style on those who are susceptible to pictorial charm in architectural and plastic works may almost be described as dazzling. It must, however, be remembered that the associations with the word Renaissance might easily lead to mistake. It is not a 'new birth', for the art affected was in full possession of its life and creative faculty; it is simply a change of dress. It is not a 'revival of the past', for it is really a new departure. The plateresque style is merely a metamorphosis of the latest and pictorial phase of Gothic, just as the latter may be in some sense regarded as a metamorphosis of and substitute for the Alhambraic and Mudéjar styles. The grammar of form in these three styles is as distinct as possible; the principle of covering superficial spaces with the richest, finest, and most fantastic ornamentation is common to all.

It must not be assumed that the large figure-sculptures of the new dispensation were on a distinctly higher plane than their predecessors. The new elements of taste and study (*e.g.* the classical style, anatomy) made their way but slowly; neither in observation of nature, nor in expression and character, nor in the gift of story-telling or the power of adaptation to the space at command, and least of all in the harmony of its spirit with the environment, is the Renaissance sculpture entitled to look down on what had gone before it. Indeed the Renaissance of this period is responsible for the most baroque aberrations of taste that the art has to offer.

The number of works by the early-Renaissance artists of Italy that came to Spain is not large. The cathedral at *Badajoz* contains a relief of the Madonna in the style of Donatello (also to be seen elsewhere) and a Venetian brass with a figure in relief of Diego Suarez de Figueroa, the ambassador. The first and richest work of the Lombard school in Spain is the château of *Calahorra*, near Guadix, built about 1510 by the Marqués del Zenete. The Italian marble-cutters were mainly occupied in the production of imposing Monumental Tombs. The mural monument of Archbishop Mendoza in the cathedral of *Seville* (Capilla de la Antigua) was executed by *Miguel* of Florence about 1509, and is probably the quaintest of all in its figures. By the same artist is the terracotta relief over the Puerta del Perdon, representing in stormy fashion the Expul-

† *Estilo plateresco*, so called because of the resemblance of its delicate ornamentation to silver-plate (*plata*).

sion of the Money Changers from the Temple and the Annunciation (1519). A similar work is the monument of P. Gonzalez de Mendoza (d. 1495) in the capilla mayor of the cathedral at *Toledo*, with the Madonna in the lunette. The richest examples of this class, and indeed of Renaissance sculpture in general, are the two Lombardic monuments by *Genoese Masters* in the University Church of *Seville:* that of Pedro Enriquez de Ribera (d. 1492), by *Antonio de Aprile*, and that of his wife Catalina, by *Pace Gazini*. The altar of the Capilla de Escalas, in the cathedral, erected by Balt. de Rio in 1539, is also of Genoese workmanship. The statues of the Constable and his wife at *Burgos* are mainly admirable for the industry displayed in the representation of their dress. The cathedral of *Murcia*, the tower of which, built by Card. Matthias Lang, transports us into the time of Pope Julius II., contains a large relief of the Adoration of the Shepherds; the figure of the Virgin in the baptistery is later.

There is a whole series of monuments of prime historical interest in which all the forms and motives of this style are represented: — medallion-reliefs, statuettes, garlands of fruit, winged lions and griffins at the corners. These various details were often executed by specialists of unequal skill under the superintendence of one artist-in-chief. Domenico Fancelli of Florence was summoned to execute the monument of Ferdinand and Isabella in the Capilla Real at *Granada* and that of their only son, Don Juan (d. 1497), in the church of St. Thomas at *Avila*. The latter is distinguished by the purity and beauty of its style. Perhaps by the same hand, and certainly of the same school, are the Altar of St. Catharine and the seated figure of Bishop Alfonso Tostado de Madrigal (d. 1455) in the cathedral of *Avila*. These monuments met with such approval that the executors of Card. Ximenez (d. 1517) decided to employ the same artist for that statesman's monument in the chapel of the university at *Alcalá*. On Fancelli's death the execution of this work was entrusted to Bartolomé Ordoñez, who resided usually at Barcelona but undertook this task at Carrara, with the help of Italians. Ordoñez died in 1520 at Carrara and left three other unfinished monuments, which were completed by Italian marmorari and shipped to Spain. One of these was that of Philip the Handsome and Juana la Loca in the Capilla Real at *Granada*. Similar works are the monument of Archbp. Alfonso de Fonseca (d. 1512) in the Ursuline church at *Salamanca* (now pulled down), the four Fonseca monuments at *Coca*, and the monument of Francisco Ramirez and Doña Beatrice in the Concepcion Jerónima at *Madrid*. There are two fine reliefs by Ordoñez, whom Francisco de Holanda called the 'Eagle of Relief', on the trascoro of the cathedral of *Barcelona*, which promised to be a Spanish counterpart of the Cappella del Santo in Padua, but unfortunately remained a fragment. Other contemporary Lombard masters are authors of the monuments

of Bishop Alburquerque of Avila (d. 1514) in the cathedral of *Toledo*, of Bishop Francisco Ruiz (d. 1528) in the church of San Juan de la Penitencia in the same city, and of the altar with the monuments of the Ayala family in San Lorenzo at *Santiago*.

Decorative Sculpture was, as might have been expected from the Oriental bent of the national taste, that branch of the art in which the new style was adopted with the most ardour and most speedily practised by native artists. The façades, doorways, and windows of Gothic buildings were used as fields for the application of Renaissance ornamentation, the forms of which were at first akin to the beautiful and intelligent style of the early Renaissance in Lombardy. The spring of invention seemed inexhaustible; there are hardly two buildings decorated on the same system. The college of Santa Cruz in *Valladolid* (1480–92) and the hospital of the same name in *Toledo* (1504), both by Enrique de Egas of Brussels, are the earliest known monuments of the style. The greatest, however, of the foreigners who made the Renaissance style at home in Spain was a Burgundian, Philip Vigarní, surnamed de Borgoña (d. 1543). He received his training as a carver of images in France, and it was by travelling that he acquired his knowledge of the forms of the Italian style and his insight into their grace and dignity. He seems to have made his first appearance in Spain at *Burgos*, where he executed the many-figured reliefs of the Passion on the trascoro, perhaps the most pregnant work of this period of transition. A kindred work by an unknown hand is the retablo of the Constable's Chapel, which charms by its naïve realism and the beauty of its heads. The choir-stalls (1507) seem to be the first example of the 'grotesque' style. In the dome, with its statues, Vigarní appears in the capacity of architect. Later he was employed by Card. Ximenez in the choir of the cathedral of *Toledo*, and designed the retablo of the Capilla Real at *Granada*. The façade of the lunatic asylum in the latter city (1536) is in the same style. — The palace of Charles V. in the *Alhambra*, begun in 1526, is a work of the Spaniard *Pedro Machuca*. The ornate S. portal was executed by *Niccolò da Corte* of Genoa; the N. portal exhibits the sober style of Herrera.

The forms of the 15th cent. were quickly superseded by those of the **Grotesque Style** or **Estilo Monstruoso**. The works of this style are characterized by an inexhaustible fantasy, a rhythmical stream of movement, a unity of general effect combined with a constant flux of motives, ebullient vitality, and a whimsical use of details borrowed from natnral history. Diego de Siloë (d. 1563), the most honoured architect of the early-Spanish Renaissance, was also one of its most able decorative artists. The Escala Dorada of Archbp. Fonseca, in the N. transept of the cathedral of *Burgos* (1519), the monument of Bishop Acuña, and the retablo of the chapel of St. Ame are all by him. His activity, however, found its chief field in *Granada* (1529 et seq.). The transept and the cloister-portals of San Jeró-

nimo, the church of the Gran Capitan, and some of the doors of the cathedral were the models for numerous façades and portals (such as that of Santa Ana) to which Granada owes not a little of its picturesque physiognomy.

So numerous are the examples of this taste that it is difficult to make even a small selection of the most excellent. *Seville* is the richest field of the style. The city-hall (begun by *Diego de Riaño* in 1527) is one of its finest monuments; every detail of its ornament and every statue repay inspection. For interiors of importance, such as the sacristy and the royal chapel in the cathedral, a new scheme of decoration was devised, in which the main emphasis was laid on the statuary. In addition to the reliefs in friezes and on the shafts of pilasters, the soffits of the arches, the spandrels, the half-domes, and the domes were all covered with statues. In the last case they were arranged as radiating from the centre. These light and colourless rooms, enlivened with a world of fantastic, historical, and sacred forms, are the triumph of the Spanish enthusiasm for the plastic art. The Capilla Real was designed by *Martin Gainza* in 1541. Its walls are articulated with massive pilasters, resembling candelabra; the apse and dome are adorned with coffers and busts. The sacristy was erected by the same artist after a plan by *Riaño*. A remarkable analogy in another domain of art is afforded by the bronze tenebrario with its 15 statuettes. The barrel-vaulting of the sacristy of the cathedral of *Sigüenza* is adorned with rosettes and with 300 heads, no one of which is a repetition of another — probably the 'bravura piece' of the principle of versatility. The pulpit of the same church is one of the best of the style in Spain.

In other towns of Andalusia may be mentioned the façade of Santa Maria at *Ubeda*, by *Valdelvira*, with a sacristy in the style of that of Seville, and the town-hall of *Jeréz*, by *Andrés de Ribera*. The N. façade of the transept of the cathedral of *Plasencia* belongs to the same class.

In Castile the classic places are *Salamanca*, *Alcalá de Henares*, and *Cuenca*. Though many of the monumental buildings of *Salamanca* were destroyed in the War of Liberation, that city still possesses San Estéban, the Espiritu Santo, the Colegio del Arzobispo, and the Casa de las Conchas. The gem of the style is the façade of the university, with its medallion-portraits of Ferdinand and Isabella. A curious feature is the correction of the perspective by increasing the scale of the ornamental details towards the top. *Alcalá* shows itself the peer of Salamanca in the College of Card. Ximenez, by *Alonso de Covarrúbias*. The same artist is responsible for the archiepiscopal palace at Alcalá and the chapel of the Reyes Nuevos and the Alcázar at *Toledo*. The wooden doors of the Portal of the Lions at *Toledo Cathedral* were carved by *Diego Copin* '*the Dutchman*', while the bronze outside is by *Francisco de Villalpando*. The doors and cabinets of the sacristy are by *Guillen*. More imposing in

conception and delicately fanciful in detail are the works of *Xamete* in the cathedral of *Cuenca* (1546), the carved doors of which may be described as Flemish pictures in wood. A group of artists were busy under *Juan de Badajoz* at *Leon* (convent of San Marcos) and *Carrion de los Condes*. The style was introduced to *Santiago* through the art-loving *Fonsecas*. *Madrid*, also, has a specimen of the style, though not one of its masterpieces, in the Capilla del Obispo in the church of San Andrés (monument and retablo, 1524-35).

The INFLUENCE OF MICHAEL ANGELO is perceptible even in the first epoch of the Spanish Renaissance, but in the second half of the 16th cent. it attained a height elsewhere unknown out of Italy. His works appealed to the Spanish feeling for the serious, the dignified, and the deeply emotional. The name of **Alonso Berruguete** (ca. 1480-1561), thanks to his position at the court of Charles V. in Valladolid, has become typical for this whole period, and especially for the Grotesque Style, though that was known in Spain (1520) at least twelve years before his return. Of his stay in Italy we know little beyond a casual mention in the letters of Michael Angelo relating to the Pisan cartoon. Like other wandering artists, however, he seems to have been very susceptible to the strongest artistic influences of the country he visited. He completed a St. Jerome by Filippino Lippi; his paintings show that he was an admirer of Andrea del Sarto and Raphael. Some of his sculptures (in the church of his native town, *Paredes de Nava*) reveal him as a student of the antique; his St. Leocadia, now at the little church of El Cristo de la Vega at *Toledo*, is a reproduction of a Muse. In the bust of Juanelo, the engineer, and in the statue of St. Secundus *(Avila)* he appears as an accomplished maker of portraits in marble. In the interim he fell into the most extravagant mannerism, and his statuettes at San Benito in *Valladolid* are like the creations of a madman. In all these works his personality appears to us in faltering outlines. But his chief work, the alabaster statuettes in the coro (Epistle side; 1548) of the cathedral of *Toledo*, shows how deeply he had steeped himself in the spirit of Michael Angelo. His power of inventing expressive attitudes, arranged according to the principle of contraposition, marks him as far superior to the monotonous and exhausted Borgoña. A similar vein of fertility is shown in the countenances of the busts with which he adorned the court of the Colegio del Arzobispo at *Salamanca*. The monument of Archbp. Tavera in the Afuera Hospital at *Toledo* was finished after the death of the subject, and the head was modelled from a death-mask. The scenes on the sarcophagus are examples of a then widely current and mannered style of bas-relief, which was probably derived from a study of Donatello. Of a similar nature are the rich wooden panels in the sacristy of *Murcia* (1525). Probably the most admirable work of this style is the many-figured alabaster retablo of St. Barbara in the sacristy of the cathedral of *Avila*, in which the Scourging of Christ is the

main group. Its perfect technical finish would seem to indicate Berruguete himself as the author. As graceful examples of smaller sculptures may be instanced the lecterns (atriles) by *Nic. de Vergara* and his son, in the choir of the cathedral of *Toledo*, and the chorister's desk (facistol) by *Bart. Morel* (1570), at *Seville*.

The most famous of the wandering artists of this period is PIETRO TORRIGIANI or TORRIGIANO, the Italian sculptor to whom England owes the monument of Henry VII. in Westminster Abbey. In Spain the figure of a penitent St. Jerome, now in *Seville Museum*, is ascribed to him; and this imposing monument served the Andalusian sculptors in some sort as a canon for the delineation of muscles and for proportions. The group in the church of the Hospital del Sangre at *Seville* is by an artist whose name has not yet been discovered. The crucifix of *Benvenuto Cellini* in the *Escorial* was a gift of the Grand-Duke of Tuscany. By far the most important work of the Italian Renaissance in Spain, and also the masterpiece of its author, is the monument of the Viceroy Raimund Cardona by GIOVANNI DA NOLA, in the church of *Bellpuig*, near Lérida.

The contemporaries of Philip II. paid homage to the cinquecento style in its severest form, and eschewed all ornamentation. The importation of Italian works went on under his successors, but merely for the use of the court and of a few eminent prelates. The needs of the church were supplied by the resuscitation of the national art of wood-carving. The Milanese artists LEONE LEONI (Arezzo) and his son POMPEO furnished the *Escorial* with its statues of Charles V., Philip II., and their families, and with the figures of saints at the high-altar. *Aranjuez* shows fountains by ALGARDI and others. In the 17th cent. *Madrid* was enriched by the large bronze equestrian statues of Philip III. and Philip IV. by *Pietro Tacca*, a pupil of Giovanni da Bologna. These, however, exercised no influence on Spanish art.

Among the smaller specimens of the sculptor's art the first rank is taken by the CUSTODIAS (monstrances, pyxes), which almost no large city-church in Spain is without. These are idealistic, tower-like structures, in which the architectonic fancy of the metal-worker could find scope unhampered by constructive conditions. One of the largest and purest in style (Gothic) is that in *Gerona;* that in the cathedral of *Barcelona* is less important. The 16th cent. was, however, the classic period of this branch of the silversmith's art. All the nuances of the style during this century may be studied in the custodias, still mostly preserved, executed by the ARPHES, a Spanish family of German origin. ENRIQUE ARPHE is responsible for those in *Cordova* (1513), *Toledo* (1524), and *Sahagun.* His son ANTONIO adopted the plateresque style *(Santiago*, 1544; *Medina de Rioseco).* The most celebrated member of the family was, however, JUAN (b. 1523), grandson of Enrique, the creator of the custodias of *Avila* (1571), *Seville* (1580-87), and *Valladolid* (1590). He was also the

author of a didactic poem (Varia Conmensuracion; Seville, 1585). The custodia of *Palencia*, by *Juan de Benavente* (1582), is in the late-Renaissance style. The largest in Spain is that of *Cadiz*.

A curious page in the history of sculpture is filled by the **Kingdom of Aragon.** No other instance is known of a land where sculpture flourished so long while the sister-art of painting was practically neglected. The continuous development of the art through four generations is also unusual for Spain. We can here trace the transition from the later mediæval style, with its solemn seriousness and dignified realism, to the sensuous feeling for beauty of the Italian Renaissance; we can farther note the influence of the great forms of antique art and of the violent poses of Michael Angelo, and finally study an acclimated national style built up of all these elements, of which the base is formed at one time of strong emotion, at another of a cold and measured dignity. The ornamental element here remains somewhat in the background, but this province shared in the general enthusiasm for the 'grotesque style', as is evinced, *e.g.*, in the Casa Zaporta at *Saragossa* (1550).

The most prominent figure in the Aragonese school, and one of the greatest sculptors of Spain, was DAMIAN FORMENT (d. 1533), said to be a native of Valencia, where he appears as one of the purest representatives of the Italian taste. His short career gave him time for only two large works in alabaster, and of these only one shows him in the maturity of his power. In the retablo of the Virgen del Pilar at *Saragossa* (1511), with its three large groups, and a predella containing seven smaller ones, it is evident that his talent is still plastic; between the two parts of the work he has made a complete revolution in style. The larger groups (Birth, Purification, and Assumption of the Virgin) are characterized by a bold and candid realism; the figures are heavy and closely packed; the drapery is painfully studied. It is obviously intended as a contrast to the emaciated and spiritual forms of the Gothic style and to eclipse the retablo in the sister-church of La Seo. In the predella, on the other hand, we are surprized to meet a free style marked by cool and smooth elegance, cheerful and beautiful forms, rounded ovals, light and clinging drapery, melting charm, and perspicuous grouping. This complete change was explained by his contemporaries as being due to the return of Berruguete from Italy. — The second retablo, at *Huesca*, is marked by a wholly modern vein of refined and sensuous charm, such as obtains in scarcely any other work of Spanish art. Master Damian appears to have possessed not only the classic training of the Humanists, but also their self-appreciation; he calls himself 'the rival of Phidias and Praxiteles', and the fact that he was allowed the unheard-of privilege of inserting life-size medallions of himself and his wife in the base of both works shows that the popular estimation of him coincided with his own.

The solemnity of the scenes of the Passion is, as it were, veiled by the sense of the beautiful and the pleasing that prevails in these groups. He seems to have paid little attention to the decorative part of the work; and the frame is in the Gothic style.

Alongside of Forment stands DIEGO MORLANES, who completed the portal of the convent-church of Santa Engracia at *Saragossa*, begun by his father *Juan* in 1505. It is adorned with nobly individualized statues of the Madonna and the 'Catholic Kings', and is conceived, both as to figures and ornamentation, in a style of classic dignity. The Chapel of St. Bernard in the Seo, with the monument of Archbp. Fernando de Aragon and his mother, is the best example of his opulent style, in which the figures and the decoration, fancy and realism, the ideal and the individual all receive a well-balanced measure of attention. Different hands are, however, recognizable in the execution; the tomb of the bishop is perhaps by Forment, the Last Judgment in the lunette is ascribed to *Becerra* (p. lx). The works of *Tudelilla* (trascoro) are plastic decoration of a mannered and professional stamp, with a mingling of the sacred and the profane.

The church of the convent of *Poblet* was once a treasure-house of mediæval and modern sculptures. Since 1835, however, this miracle of princely piety and pomp has been merely a monument of a suicidal lust for destruction. A few works were carried off safely to Tarragona. The lower part of the enormous alabaster retablo of 1525 has been sadly mutilated. Fresher and more attractive is the sumptuous portal of the church of the Virgin at *Calatayud* (1528), by *Juan de Talavera* and *Etienne Veray*.

After the middle of the 16th cent. a style was evolved which corresponded more or less to the **Developed Renaissance** of Italy. From the point of view of art Aragon and Castile now form one large territory. This epoch was marked by a revolution in ecclesiastical taste that is peculiar to Spain. The enthusiasm for figure sculpture almost wholly expelled the decorative element, while at the same time the predilection for bulk and multiplicity of detail continued to increase. One result of this was that stone-carving was practically abandoned, and the artist confined himself almost exclusively to WOOD (pine, cedar, linden, larch) as a cheaper and more easily worked material. Colouring was not used at first. The plateresque style had created its most brilliant productions in Andalusia and New Castile, but in the new style it was N. Spain (Navarre, the Basque Provinces, Old Castile, Galicia) that came to the front. Now arose those huge RETABLOS, which cover a choir wall reaching up to the vaulting with a Jacob's Ladder of statues. All that had been expressed in the 14-15th cent. by small painted groups and panels was now translated into lifesize statues and into the dialect of those massive forms which the free marble sculpture of Italy had created.

A view of these astonishing works, to which the whole art of the period in N. Spain was devoted, suggests many far-reaching reflections. The church had begun by being suspicious of plastic representations, and in the Christian Byzantine empire of the E. painting had been the orthodox art. Now, in the extreme W., a state of things had come to pass in which, probably as a reaction against Islam's hostility to images, an almost exclusive preference was given by the church to the art of sculpture.

One of the most remarkable examples of this adaptation of the mediæval reredos to the forms of modern Italian sculpture is the retablo of *Tafalla* in Navarre, by *Miguel de Ancheta*. This contains 35 statues and groups, in which all stages of relief are employed with great technical dexterity. Studies of ancient statues are here combined with 'contrasts' in the style of Michael Angelo and instances of exaggerated emotion in mien and gesture. These qualities are in part even more strongly accentuated in the retablo of *Cascante*, by *Pedro Gonzalez de San Pedro* and *Ambrosio de Venyoechea*. San Vicente in *San Sebastian* contains some noteworthy statues by the last-named artist.

In Castile perhaps the most noted carver in wood was GASPAR BECERRA (1520-70), a painter and sculptor, who, like his predecessor Berruguete, had spent many years in Rome, working under Vasari in the Cancellería and under Daniele da Volterra in the Trinità de' Monti. He was also a learned anatomist and furnished the plates for Valverde's Anatomy (Rome, 1554). On his return to Spain he painted frescoes in the Royal Palace and the Pardo at *Madrid*, but his chief works were in the field of sculpture. In the retablo of the Descalzas Reales, of which his designs only remain to us, the three arts were represented in about equal measure. His masterpiece is the retablo of *Astorga* (1558-69). His chief merits are an ideal beauty and dignity, and a happy knack in pleasing the eye; in expression and composition he is less satisfactory, and he made Michael Angelo and the antique the substitutes for a study of nature. His Asunta is a Niobe, his Cardinal Virtues are modelled on the Day and Night of the Medici Chapel. This imposing work is a good example of the discreet 'estofado' painting, which was resuscitated after the colourless episode of the Renaissance. Of kindred spirit is the retablo of *Burgos* (1577-93), by *Rodrigo* and *Martin de Haya*.

Perhaps the boldest erection of this kind is the retablo of Santa Clara at *Briviesca*, begun by *Diego Guillen* in 1526, completed by *Pedro Lopez de Gamiz* of Miranda; but that of St. Casilda, in the ecolgiata of the same place, is finer in detail. For the retablo of San Asensio in the *Rioja* the main group of the Last Judgment in the Sistine Chapel was translated into sculpture by *Pedro Arbulo Marguvete* (1569). Another Maestre Guillen furnished the retablo of *Cáceres* and the doors and cabinets of the sacristy of *Seville*.

The much over-estimated *Juan de Juni* (d. ca. 1586), who came to Valladolid from Oporto and Osma, carried the Michael Angelo cult into the realm of distortion and caricature. His successor, GREGORIO HERNANDEZ of Galicia (1566-1636), warned by Juni's extravagances, studied nature with great care and purged the plastic art of these scholastic mannerisms. His works at Valladolid and elsewhere deserve our admiration for their simplicity, nobility of form, perspicuity, and depth of feeling. *Estéban Jordan* was a follower of moderate talent. This school of sculptors was essentially aristocratic but remained in touch with the devout multitude by its groups from the Passion *(Valladolid Museum)*.

In SEVILLE, as in Andalusia in general, the imposing works of the plateresque style and the Italianizing school of painting had forced the more popular style of sculpture into the background. It was not until the Renaissance had died out, about the beginning of the 17th cent., that a resuscitation of the mediæval polychrome sculpture took place. This was due to the energy of one man, MARTINEZ MONTAÑÉS (d. 1649), whose numerous works form a prime element in the picture of artistic and ecclesiastical Seville. In the works of this master and his school every trace of the Italian style, with its mixture of Biblical Christianity and fantastic paganism, has vanished. Their art is the result of an essentially Spanish attitude of mind, while the sense of form through which it is expressed is probably peculiar to Seville. Among its characteristics are the earnest and melancholy heads with their classical features, the slender and well-built figures, the quiet dignity, and the brilliant painting in oil, shimmering with gold yet used with discretion. Such a flat treatment of the colouring as is exemplified by *Pacheco* (p. lxix) occurs but seldom. The statues are usually placed in niches framed in restrained cinquecento ornamentation. In purity of taste and artistic harmony they probably surpass all other works of their class; in life, fancy, and individuality they are, however, inferior to those already named. The most successful of all are the single statues by Montañés. Some of the best and most characteristic of these are in the museum (*e.g.* St. Dominic) and in the cathedral (Madonna, Crucifix). Of rarer occurrence are large groups in relief *(Jerés)* and portrait-statues (Guzman el Bueno and his wife at *Santiponce*). The figures of the Jesuit fathers, St. Ignatius and St. Francis Xavier, in the University Church, are idealized portraits, marked by noble severity of form and pathos of expression. To the people Montañés appealed most forcibly in his groups from the Passion *(pasos)*, which were carried in the processions of Holy Week.

The large and numerous works of his contemporaries and imitators, like *Roldan*, *Delgado*, and *Jerónimo Hernandez*, produce more of a purely material effect.

Among the pupils of Montañés in the art of sculpture was

Alonso Cano (1601-67), whose early works (*e.g.* in Santa Paula) are very similar to those of his master, though a degree warmer and unapproached in delicacy of treatment and colouring. His large and small Conceptions (sacristy of *Granada*) are reproductions of the same originals. The head of St. Paul and the busts of Adam and Eve in the same place and the St. Anthony in San Nicolas of *Murcia* are gems of polychrome sculpture.

Cano found several successors in Granada. *José de Mora* (1638-1725), in contrast to the somewhat unindividualized and monotonous expression of Montañés, carried the religious pathos in his plastic figures almost to the verge of the painful. In some cases, such as his Mater Dolorosa and his statue of St. Juan de Dios (p. 391), the result is successful; in many, however, his lank figures and doleful miens make an impression of tiresome mannerism. Pedro de Mena (d. 1693) of Granada, on the other hand, excelled all the artists already named in invention and graphic power (El Angel at *Granada*, Madonna in Santo Domingo at *Malaga*). The unpainted wooden statuettes in the choir of the cathedral of *Malaga* are among the most singular and significant products of Spanish art, if not of all modern sculpture. They form an entire heaven of those saints and founders of religious orders who were most popular in Spain. The more we inspect them, the greater is our astonishment that he was able to make such living and intelligible personifications of 42 different characters, with no material to inspire him but the dry records of their lives. Though nowhere recalling the model, yet carefully individualized in every way and making the naïve, unconscious impression of true saints, these statuettes are probably the last word of Spanish art in plastic characterisation. The St. Francis in the cathedral of *Toledo*, a ghastly ascetic type formerly ascribed to Cano, is also by Pedro de Mena

In the last third of the 17th cent. the **Baroque Style** penetrated the Iberian peninsula. The overloaded, extravagant, and ugly decoration of Churriguera (d. 1725) is especially distasteful to the lover of art because it was the signal for the blind lust for the destruction of the older altar-pieces, not only of the Gothic period but also of the classic style of the 16th century. Even works by Montañés had sometimes to give place to this later art. Hand in hand with this pest went the subserviency of the clergy to the popular desire for the coarsest materialization, a tendency which the modern fashions in religion have enhanced. The apparatus for moving the head, the eyes, and the mouth, the wooden dolls, with real hair and real dresses, in which the head and hands alone are carved, mark the lowest level of the plastic art.

The 'Trasparente' of *Narciso Tomé* in *Toledo Cathedral* is a notorious example of the brazen desecration of one of the noblest

temples in Spain by an effect suitable only for the stage. The royal statues executed for the palace of the Bourbons at *Madrid*, now in part lining the walks of the Bueno Retiro, are mere caricatures.

Even in this period, however, there are not a few instances which prove that character and training, though hampered by the prescriptions of a degraded taste, can produce genuine works appealing to the sympathy of generations with a very different standard of art. The earnestness of Spanish devotion has sometimes inspired baroque forms with a spirit quite unlike the sensual and frivolous tone of the Italians.

Among works of this kind may be mentioned the statue of St. Bruno by *Manuel Pereira* (d. 1667) in the Cartuja, near *Burgos;* those of St. Isidore and the ten Santos Labradores in Sant' Isidoro in *Madrid;* the emotional and realistic groups of *Salvador Carmona* in *Salamanca;* and the statues of *Luisa Roldan* in the *Escorial.* One of the richest and most tasteful of the rococo monuments is the façade of the cathedral of *Murcia*, where some restraint was placed upon the artists by the adjacent models. The Madonna over the high-altar of *Cuenca* is a plastic picture. The statues in the park of *San Ildefonso* are the work of a colony of French marble-cutters. The works in the sacristy and santuario of the Cartuja of Granada are a decorative delirium of the baroque style of S. Spain, but in spite of their utter lawlessness they produce a certain effect by the costliness of their material (marble from the Sierra Nevada, etc.).

One of the chief figures in the history of Spanish sculpture flourished in the first half of the 18th century. **Francisco Zarcillo** (1707-48), the son of a Neapolitan, was born at *Murcia*, and his works there repay of themselves a visit to that town. Many of his statues will seem to the superficial observer to be simply the usual wares of the baroque style. We should not, however, allow ourselves to be misled by the confused drapery and the excited gestures; the careful eye will see a wealth of reality taken from life, not without depth of feeling and nobility of treatment. In this way those groups from the Passion, intended primarily for materialistic effects and often designed with reference to their motion in a procession, are raised to the dignity of true works of art. Those who have not seen the groups in the Ermita de Jesús, the retablo with the angels in San Miguel, and that of Santa Maria de Gracia in *Cartagena*, have no complete idea of Spanish sculpture. Groups such as that of the Agony in the Garden and the Kiss of Judas may for the moment, through the captivating truth and inwardness of their curious conception, throw all other known representations into the shade — and that in spite of the fact that the Saviour wears an embroidered velvet mantle.

Zarcillo, though the chief of his kind, was by no means isolated. Until quite recently a room in the church of Santa Maria at *San Sebastian* contained a small collection of similar works by native

Basque artists, such as *Arismendi* and *Ron.* In 1880, however, the room being required for school-purposes, the church authorities had them *burned.* — A short episode of pseudo-Greek sculpture ensued, of which the Dos de Mayo Monument, by *José Alvarez*, and the Prado Fountain at *Madrid* may be taken as examples. The most recent masters have returned to realism. Attractive works in terracotta are produced by *Vallmitjana* of *Barcelona* and others. Large bronze monuments are successfully cast in the same city.

c. Painting.

No paintings of the Visigothic period are extant. It may be assumed, however, that the *Miniatures* dating from the first centuries after the Arab conquest of Spain are the straggling and degenerate offshoots of the Visigothic traditions. The richest collections of illustrated manuscripts are those of the *Escorial* and of the National Library and Academy of History at *Madrid.* The barbarously degraded Latin style of the drawing (still known in Spain as 'Byzantine') is associated, as in the case of the missals of the Franks, with northern (Irish) ornamental motives. The human face is sometimes indicated merely by calligraphic lines and flourishes; in some of the Andalusian codices the drawings of the human form are scarcely recognisable. An entirely new element — that of the ARAB STYLE OF BUILDING — meets us in the manuscripts of San Millan in the *Rioja* (11th cent. and later). In the *Commentary on the Apocalypse by Brother Beatus* (copies at Gerona and in the Madrid Academy of History) occur full-page illustrations of magnificent palaces with horseshoe arches and battlements. Thus, in the very beginnings of Spanish culture, we detect the first notes of that Oriental taste which continues during five centuries and reaches its climax in the resounding harmonies of such creations as the council-room of the Cardinal's Palace at *Alcalá* (1424).

Of mural paintings before the era of the pointed style the remains are very scanty. The chief are the figures of saints in the niches of the little church of El Cristo de la Luz at *Toledo* (see p. xlvi) and the extensive vault-paintings 'al secco' in the chapel of St. Catharine in San Isidoro of *Leon*, with scenes from the Passion. The latter, dating from the end of the 12th cent., are the most important specimens of the 'Byzantine' style in Spain. The interiors of the Romanesque churches in the mountain-districts in the N. and N.E. of the peninsula were frequently adorned with paintings (12th cent. et seq.), just as in the central European countries. Several cases have been found in *Asturias* and *Aragon.*

The introduction of the ARCHITECTURE OF N. FRANCE was quickly followed by the style of drawing evolved from it. Remains may be seen in Navarre *(Tudela* and *Pampeluna)* and on the monuments in the old cathedral of *Salamanca.* Of the three large mural paintings of the Virgin in *Seville*, those of Nuestra Señora de

Rocamador at San Lorenzo and Nuestra Señora del Corral in San Ildefonso probably date from the 14th cent.; that in the Capilla de la Antigua of the cathedral was painted over in the 16th century.

These influences from the N. were accompanied by ITALIAN INFLUENCES, from Florence and Siena. *Starnina* (b. 1354) and *Dello* (b. after 1366), two Tuscan painters of the school of Giotto, worked at the courts of Juan I. and Juan II. of Castile. No authenticated works by these artists are extant, but the paintings on the vaulting of the chapel of San Blas in the cloisters of *Toledo* are undoubtedly Giottesque. The large painting of the battle of Higueruela in the Alcázar of Segovia, which Philip II. caused to be copied for the *Escorial*, has been ascribed to Dello, but erroneously. The fresco in the apse of the old cathedral of *Salamanca* is by *Nicolas Florentino*. The easel paintings, such as the altar-piece of St. Clara at *Tordesillas*, are more numerous.

The *Lands of the Limousin Dialect* (Valencia, Catalonia, and Majorca) have always been especially susceptible to the influence of Italy. In this district, from the 14th till late in the 15th cent., a peculiar style flourished, which had analogies with the early Tuscan and old Cologne schools. Its characteristics are light tempera colouring, animated and graceful movement, flowing drapery, and fine and even beautiful forms. These retablos are recognizable by their flat, gilded frames, with Gothic tracery and ornamentation. Numerous works of this kind are preserved in Catalonia, as in the cathedral of *Manresa*, the convent-church of *San Cugat del Vallés* near Barcelona, and the museums of *Valencia* and *Palma*. Some of the paintings of the Virgin are akin to those of William of Cologne and Fra Angelico in their naïve and child-like charm.

In the interior of the country these echoes of foreign styles often disappear entirely. The most important work, interesting for its date (1390) and its Moorish ornamentation, is the retablo from the Monasterio de Piedra, now at the Academy of History in *Madrid*. Mention may be made also of the old altar of *San Millan de Suso* in the *Rioja*, that of the *Chapel of the Fresneda* in the *Escorial*, and the curious tempera-paintings on the curtains behind the royal tombs in the convent-church of *Oña*.

The EARLY FLEMISH SCHOOL is represented in Spain by more paintings than any other foreign school. Many of these were introduced by traders, but many others were painted in Flanders to the direct order of Spanish patrons. Others were painted in Spain by Flemish masters, who resided in the country either temporarily or permanently, bequeathing their style to their successors.

The history of the early-Flemish school in the peninsula begins with the journey of JAN VAN EYCK to the court of Portugal, on which occasion he also visited Spain. No originals from his hand seem to be now extant; but the Fountain of Life in the *Prado Museum*, which Enrique IV. presented to the convent of Parral at

Segovia, may represent one of his compositions. Of the early-Netherlandish altar-pieces still occupying their original positions the following are the most important: the Crucifixion by DIERICK BOUTS in the Capilla Real at *Granada;* an Oratorium by the same artist in the Colegio del Patriarca at *Valencia;* the great high-altar of *Palencia* by *Juan de Flandes* (beginning of the 16th cent.); the retablo of St. John's at *Marchena;* and the small and attractive Dutch retablo of Bishop Fonseca by *Juan de Holanda* (1507). Of the three Descents from the Cross attributed to ROGER VAN DER WEYDEN that in the *Escorial* is the original. The large Altar of St. Aubert of Cambrai, now in the *Prado Museum*, is the work of pupils. Akin to Van der Weyden is the painter of the altar-piece of Flemallen (panels at Frankfort-on-the-Main), who is also the artist of the wings by Master Werlis (Nos. 1352 et seq.) and the panel with the story of Joseph (and the Annunciation). It is full of Hispano-Moresco types and costumes. Many large and small works of GERAERT DAVID are found from the Balearic Isles to Portugal, and his masterpiece is at *Evora.* A Spanish imitator is illustrated at *Segovia* (San Estéban) and in *Madrid Museum.*

These works by prominent Netherlandish masters belong to the later part of the 15th century. The most remarkable work of the Hispano-Flemish style in the peninsula, however, dates from 1445, *i.e.* scarcely ten years later than the completion of the masterpiece of the brothers Van Eyck. This is the retablo with the portraits of the five Consejers, painted by LUIS DE DALMAU for the old chapel in the city-hall of *Barcelona.* In this work the oil technique, the forms, and even the actual singing angels of the famous Ghent altar-piece appear in a Catalonian guise. In Catalonia it is unique of its kind; but somewhat later Castile produced the prolific *Fernando Gallegos* (d. 1550), whose panels at *Zamora* and *Salamanca* may be compared to the works of the Cologne 'Master of the Holy Relationship'. The court-painter *Antonio del Rincon* (1466-1500) also belongs to this category, if he be really the author of the little picture in the church of San Juan de los Reyes at *Granada*, with its portraits of Ferdinand and Isabella. His large work at *Robledo de Chavela*, with its numerous sections, has been repainted and ruined.

Those who pass from village to village in almost any Spanish province will receive the impression that in the 15th cent. every church possessed one or more painted RETABLOS, so great is the number that have escaped (mostly in the poorer places) the 'Churrigueresque' mania for restoration. Most of these works date from the second half of the century and show the general characteristics of the early-Flemish school: — the figures are lean, the outlines sharp, the colours rich and aided by gold. Local types and customs, peculiarities of dress and ornamentation are frequently used. The legends are represented with drastic vigour, and the painter is often quite unique in his way of relating Biblical events. In delicacy of

workmanship and charm of colour they are, however, inferior to the Flemish works of the same kind. In Navarre, Aragon. and Roussillon a French element is noticeable; in Catalonia we see French, German, and Italian influences at work side by side; in Valencia and the Balearic Isles the Italian influence is predominant.

Those who have no time to visit the provinces may study the different schools in the galleries of the larger cities. The Aragonese school is represented in the Archæological Museum at *Madrid;* Catalan works, of a bewildering variety of styles, are collected in the cloisters of the Seo of *Barcelona;* Valencian and Balearic works may be seen in the museums of *Valencia* and *Palma*, Leonese works at *Leon*, and Castilian works at *Avila* and *Segovia*. There are also many Castilian paintings in the *Prado Museum* — among them the charming Virgen de la Rosa from the convent of Uclés. The ceiling paintings in the *Alhambra* (beginning of the 15th cent.) may belong to one of these provincial schools, probably that of Valencia.

From the stand-point of historical evolution the most notable phase is the influence of the early-Flemish school on the painters of SEVILLE, the most important centre in the subsequent history of Spanish painting. JUAN SANCHEZ DE CASTRO, whose St. Christopher (retouched) in San Julian dates from 1484, is the earliest known of these Seville painters, and he stands at the head of a chain that extends without a break to Murillo. An easel-painting by him of the Virgin with SS. Peter and Jerome, lately discovered in St. Julian's, proves that he formed his style under Netherlandish influences. He was followed by ALEJO FERNANDEZ, who, with his brother JUAN FERNANDEZ ALEMAN, was summoned from Cordova to execute some works in the cathedral. His masterpiece in Cordova has disappeared, but the large panels he painted for the Sacristia Alta of the cathedral of *Seville* (1525), and now transferred to the more favourable light of the Archbishop's palace, form one of the most important pages in the history of early-Spanish art. They are distinguished from most works of the period by a vein of dignity, seriousness, and simplicity. The stranger will at first find himself embarassed in his attempt to classify these works. Some of the heads suggest Quinten Matsys, others have an Italian purity of line, still others are popular types of a semi-African cast. A little familiarity with the works of the school, however, reveals that a Spanish style is beginning to be evolved from this eclecticism. But this was soon afterwards nipped in the bud by the system of mannerism imported from Italy. Probably the most attractive work both of the master and of the time is the Madonna and angels in Santa Ana in the suburb of *Triana.* Akin to the works of Fernandez are the retablo in the Colegio del Maese Rodrigo, that of St. Bartholomew in the chapel of St. Anna in the cathedral (1407), the repentant St. Peter in the museum of *Cordova*, and the noble figures of holy women in the retablos of *Marchena* and *Ecija.* The tempera panels

of saints and founders of orders in *San Benito de Calatrava* betray an Italian influence.

The reign of Ferdinand and Isabella, the most brilliant epoch of Spanish history, could not fail to give a strong impulse to the arts. From about 1470 to 1520 a group of painters flourished in Castile, who compare more or less favourably with the Tuscan Quatrocentists. The earliest and most extensive enterprise of this group was the frescoes in the cloisters of the cathedral of *Leon*, executed under Bishop Venier, an Italian (1464-70); but of this only fragments remain. A much more distinct idea of the art of JUAN DE BORGOÑA (d. ca. 1533) is given by his mural paintings in the chapter-room at *Toledo*, while his frescoes in the cloisters and elsewhere have vanished. He probably formed his style as the assistant of Florentine painters, perhaps of Ghirlandajo. The works at Toledo are scenes from the New Testament, painted in a clear and bright fresco-tone, firm and broad in drawing; a certain stiffness and crudity in types and gestures alone indicate that their native soil is not Italy. This Burgundian painter, who was a brother of the sculptor Philip Vigarní, found an assistant and successor in *Francisco de Amberes*, of whose works the churches of Toledo contain many examples. He adapted the style to the small panels of the retablos and sometimes enhanced the charm of the scenes by setting them in rich and sunny landscapes (*e.g.* San Andrés). That Borgoña was a skilful painter in oils is proved by the panels in the *Prado Museum* (Nos. 2178 et seq.), which are probably from his hand, and by the retablo of the cathedral of *Avila* (1508). In the latter place he had as his colleagues the court-painter *Pedro Berruguete* and *Santos Cruz*. In fact two hands besides his own are recognizable in this important retablo — one that of a follower of Pietro Perugino, the other that of a purely Castilian artist. The realistically conceived racial types, the vigorous colouring, the firmness of the drawing and perspective, and the skilful handling of the gilded surfaces make Borgoña's retablo at Santo Tomás in *Avila* and the Dominican legends in its cloisters (now in the *Prado Museum*) take rank among the most characteristic and pithy performances of early-Spanish art. One of the offshoots of the school is DIEGO CORREA, in whom, however, the influence of Raphael also is noticeable; his pictures, coming partly from Guisando and now almost all collected in the *Prado Museum*, are vigorously painted and show a pleasing, though somewhat uniform inventive faculty.

The national character which, like the woof in the Italian warp, is more or less visible in the pictures of this period, both in subject and conception, disappeared almost wholly after 1540 or thereabouts. The fame of Michael Angelo and Raphael attracted many Spaniards to Rome, where they spent either the whole (as *Ruviales*)

or a great part of their lives — enough, in any case, to thoroughly Italianize themselves. What they painted in Italy is undistinguishably drowned in the frescoes of the wholesale decorators like Vasari and Zuccari, to whom they served as assistants.

The first of these MANNERISTS was ALONSO BERRUGUETE, the son of Pedro, one of the most conspicuous names in the art-history of Spain (comp. p. lvi). The paintings attributed to him at *Salamanca*, *Valladolid*, and *Palencia* show a strange and yet intelligent reproduction of Raphaelesque forms. His followers, with much less individuality, were *Gaspar Becerra* (p. lx), the hopelessly mannered *Villoldo*, *Blas del Prado*, and the feeble *Luis de Velasco* (these two at *Toledo*). LUIS DE MORALES (ca. 1508-86) of Badajoz painted pious pictures with applause, but his later figures of the Mater Dolorosa and Ecce Homo are lamentable caricatures which show to what a depth the taste of the period had sunk. In *Seville* the Italian influence seems to have been at first transmitted through glass painters from the Netherlands, such as *Arnao de Flandes* (1525 et seq.). The 'good manner' was afterwards represented by LUIS DE VARGAS (1502-68), who painted large frescoes with some success (Giralda). The work known as 'La Gamba' seems to indicate that he also was a member of Vasari's circle. *Alonso Vasquez* has a certain Flemish flavour. The most prominent of all is PEDRO CAMPAÑA (*de Kempeneer;* 1503-80) of Brussels, who lived 24 years in Andalusia. His Descent from the Cross (1549) and his Purification in the cathedral of *Seville* are the most pregnant and individual works of the whole school. The last representative of this class was FRANCISCO PACHECO (1571-1654; p. lxi), the teacher and father-in-law of Velazquez, originator of a collection of portraits of eminent Sevillians and author of a valuable text-book of painting.

The style of ornamentation used by Giovanni da Udine in the logge of the Vatican was afterwards successfully introduced by *Julio de Aquilés* of Rome and *Alexander Mayner* in the *Alhambra Pavilion* and in the Infantado Palace at *Guadalajara*. *Cincinnati* continued this style in the chapter-room and in the prior's cell at the *Escorial*.

When Philip II. undertook to adorn this gigantic building with frescoes and altar-pieces, he had so little confidence in Spanish painters that he entrusted almost the whole work to Italians. FEDERIGO ZUCCARI, LUCA CAMBIASO (of Genoa), and other masters answered his summons; but the performances of these rapid-working decorators were so little in harmony with their reputation that the Spaniards fancied that in the new climate they worked under an evil star. PELLEGRINO TIBALDI had greater success in the library, though his works could, it is true, seem imposing only to those who had not seen the Sistine Chapel. The stamp of true art was better seen in the few efforts of *Bart. Carducho* (in the *Prado*), which still show something of the style and charm of Andrea del Sarto. Most of these Italians settled in Spain; and they, their younger brothers, their

sons, and their hangers on (like *Nardi*) supplied the artistic wants of the churches and castles of Castile (the *Pardo*, the Alcazar of *Segovia*) down to the time of Velazquez. The most prolific was VINCENCIO CARDUCHO, the author of a well-written little work on his art (Dialogos, 1633). His style and that of his compeers recall the second Florentine school of the 16th century. Their merit is to have placed the standard of artistic training on a higher level.

The COURT PORTRAIT PAINTERS deserve special mention. *Sir Anthony More (Ant. Mor)* was greatly admired by Philip II., and the Prado Museum possesses from his hand some well-characterzed portraits of the house of Hapsburg and a series of excellent pictiures of ladies. ALONSO SANCHEZ COELLO (d. 1590) formed himself in More's school and often nearly equals his master. He was followed by PANTOJA DE LA CRUZ (1551-1610), the court-painter of Philip III., who, though stiff and conventional, possesses some interest on account of his elaborate studies of the dress of his time. The cold and precise manner of these painters corresponds closely with the reserved, formal, and etiquette-bound personages they painted.

The most valuable part of the adornment of the *Escorial* and the *Palace of Madrid* was the VENETIAN PAINTINGS. These were mainly furnished by *Titian* to the order of Charles V. and Philip II. Their number was afterwards increased by the two Bacchanalian scenes from Ferrara and by numerous works of *Jac. Tintoretto* and *Paolo Veronese*. Thus the Prado Gallery to this day contains the greatest collection of Venetian paintings outside Venice. The Venetian school was the most congenial to Spain of all the Italian schools, and its influence may be traced even in the 16th century. JUAN FERNANDEZ NAVARRETE (1526-79), the dumb painter of Navarre, at first showed himself akin to the mannerists above described; but after the king had commissioned him to paint the Apostles (in the church) and other extensive works at the *Escorial*, he remodelled his style by a study of the paintings by Titian he saw there, and showed that he understood the grand old master better than many of his immediate pupils. He died, however, while engaged in these tasks. In *Toledo*, about the same time, appeared that curious Greek artist, DOMENICO THEOTOCÓPULI (1548-1625), a pupil of Titian. His Christ on Calvary, in the large hall of the sacristy, shows a power of intelligent characterization and a mastery of artistic materials that promised great things. Afterwards, through a craving for originality, he developed an incredible mannerism; that this was not without its admirers is shown by the numerous works by him in the churches of Toledo and Castile. In his portraits, however, in spite of all affectations, he has delineated the peculiar dignity of the Castilian hidalgos and the beauty of Toledan dames with a success attained by few.

In SEVILLE also the short reign of the mannerists was followed by a return to a more healthy style of art. In the paintings of the

cleric JUAN DE LAS ROELAS (ca. 1560-1625) already sound all the strings to which the painting of the 17th cent. owes its success. They contain the death-sentence of that pretentious mannerism which affected to look down upon life, colour, and chiaroscuro. The broad, free, and yet soft drawing, the light and warm key, the yellowish brown tones have led to the supposition that Roelas also studied in Venice. In his Death of St. Isidore he produced an ecclesiastical scene, which Zurbaran himself has not excelled for sureness of touch in the delineation of Spanish character. His Liberation of St. Peter resembles Honthorst, his Martyrdom of St. Andrew recalls Ribera; his angelic concerts of voice and instrument are full of an Andalusian gaiety not unworthy of Murillo. The Madonna over the altar of the university-church has a gracious sweetness that is all her own. Roelas may also be studied to advantage in the Mercenarian Church at *San Lucar de Barrameda.*

The bizarre FRANCISCO HERRERA (ca. 1576-1656) is often looked upon by the Spaniards as the originator of their national style on account of the breadth and 'fury' of his brush. In his earlier and better pictures (such as the Last Judgment in San Bernardo) he is, however, nothing more than a vigorous pupil of Roelas. The interest he arouses is of a personal kind. He evinces the earnestness, the energy, the fire of a strong nature, which despises the artificial, but finally sinks into an extravagant decorative style of painting.

SCHOOL OF VALENCIA. Next to the Andalusians the Valencians seem, of all provincials of Spain, to possess the greatest aptitude for painting. The history of their school is, however, less well known, though it reaches back farther into the middle ages. It can be traced from the 14th till the middle of the 17th century. The prolific schools of retablo-painters that flourished here, as in the neighbouring district of Catalonia and the Balearic Isles, show a distinctly original strain, coupled with considerable resemblance to the Trecentists and Quattrocentists of Tuscany. The names mentioned in the documents seem all of native stock. An idea of the former wealth of paintings in this province may be obtained from some of the chance survivals. Thus in *Játiva*, the native place of the greatest painter of the province, more than a dozen altar-pieces of the 15th cent. have survived the iconoclasm of the War of the Spanish Succession. The visitor to *Valencia* may study the different styles of the province in the museum.

In the latter part of the 15th cent. the Borgias brought many Italian works of the golden period into their native province of Valencia. The first place among these is taken by the large retablo of the Seo at *Valencia*, with its sixteen panels by FERRANDO DE ALMEDINA, a pupil of Leonardo da Vinci, and FERRANDO DE LLANOS. Both *Valencia* and *Murcia* contain other Leonardesque works. *Hernan Yañes*, the master of the two altars in the Albornoz chapel of the

cathedral of *Cuenca*, has been identified with the Spaniard *Ferrando*, named in Da Vinci's biography. Paintings of *Pinturicchio* and other members of the Umbrian school were also brought into the province by the Borgias *(e.g.* the Madonna with Card. Rodrigo Borgia in the museum of *Valencia).* Those in the cathedral of *Sigüenza* were imported by other hands.

Such models may account for the well-known and over-estimated VICENTE JOANES MACIP (*Vicente Joanes;* 1523-79), who, perhaps, visited Italy. His numerous and generally small pictures are attractive through their warm and deep colours, their vigorous handling, and their rich landscapes. These properties, however, cannot conceal their poverty of invention nor the uniformity of the types, attitudes, expression, and grouping. His Holy Families are cramped and awkward copies of Leonardo da Vinci and Raphael. They owe their reputation to their devout piety; many of them refer to the cult of the Holy Sacrament so zealously furthered by the pious Archbp. Ribera. The widely scattered Last Suppers and figures of Christ were intended for the doors of the Sagrario. On a higher level stands the Baptism of Christ at the entrance of the Seo, which suggests a study of Sebastian del Piombo and was probably painted immediately after Joanes's return from Italy.

More important was the earlier PABLO DE SAN LEOCADIO, highly appreciated by his contemporaries but overlooked by the writers of biographical dictionaries and encyclopædias. His large retablo at *Gandía* and the now dismembered retablo of *Villarreal* reveal him to us as a painter who did for Valencia what Juan de Borgoña did for Castile. He is distinguished by deep culture, nobility of form and expression, delicate sensibility, and close observation of life. An artist of similar tendencies has left several works at *Segorbe.*

Till the second half of the 16th cent. the Valencian painters adhered to the well-coloured, but somewhat over-elaborated manner of the mediæval retablo, in which the accessories were depicted with disproportionate care. The first to make himself master of the 'broad manner' of the Italians, and at the same time the first to give forcible expression to the Valencian nature and point of view, was FRANCISCO RIBALTA (155?-1628). He trained himself by travelling in Italy and followed the tendency which produced the school of Bologna. His retablo in *Carcagente* shows that he was familiar with Correggio and Schidone. He is the first who used chiaroscuro as the tone-giving element of his work and emphasized the plastic modelling of his figures by a strong light from one side. The violent attitudes and foreshortenings of Correggio are not wanting, but in other respects his rude, coarse, and sometimes tasteless art has little in common with the Parmesan master. His figures are big-boned and muscular.

Ribalta's best pupil was the prolific, pleasing, and adroit *Jacinto Jerónimo de Espinosa* (1600-1680), who is easily recognizable by his

bright-red shadows. His large scenes from the legends of the American missions, in the museum of *Valencia*, are interesting. Other artists of Valencia are *Estéban March*, the extravgant painter of battle-scenes, and *Pedro Orrente* (d. 1644; San Andrés), who afterwards made a success at the court of Madrid with his pastoral scenes and Biblical landscapes in the manner of Bassano. The *Zariñenas* and other minor painters hardly deserve mention.

According to Valencian traditions **Jusepe Ribera** (1588-1656) of Játiva, known as **Lo Spagnoletto**, was also a pupil of Ribalta, before he visited Italy. It is true that Ribera followed Caravaggio, whom he can hardly have known personally, in the realistic principle of never painting without a model and in the dark tone of his better-known works; but he was at bottom of a very different spirit from the Italian master, and all the distinguishing marks of his art may really be found in Ribalta. It may have been Ribalta who made him acquainted with Correggio, whom, as is well known, he imitated at first. Ribalta's son, who died about the same time as his father, has left a large Crucifixion (1615; *Valencia Museum*), which is conceived wholly in the manner of Spagnoletto and was painted about the time of the latter's arrival in Naples.

Those of Ribera's pictures that are found in Spain usefully supplement in many important points our knowledge of his life and character. The large *Crucifixion*, which his first patron, the Duke of Osuna, caused him to paint, among other pieces, for his private chapel at Osuna, is probably his earliest extant work. Spain also possesses a few of those masterpieces in which he rivals Titian in beauty and brilliancy of colouring and shows himself to be the greatest colourist of Italy in the 17th century. Among these is his unapproachable *Immaculata*, in the church of the Agustinas Recoletas at Salamanca, which excels, in colour and splendour of light, in nobility of form and invention, all that Murillo, Guido Reni, and Rubens have attained in their representations of this subject. The gentle and melancholy type that is familiar through the Dresden St. Agnes is seen in several *Paintings of the Magdalen* at Madrid and in the *Rest on the Flight into Egypt* (Córdova). A few *Studies of Apostles* from Neapolitan models, now in the Prado Museum, give us an opportunity to observe his process of modelling; they are unsurpassed as examples of pictorial relief.

Ribera, who is unapproached by any of his fellow-countrymen in his knowledge of, and skill in, drawing and modelling, represents the seriousness and depth of Spanish piety, sometimes degenerating into morbidity and cruelty. He also, though more rarely, shows a poetic charm, that glows like a richly coloured flower among the rocks. He gave the first example of the combination of realism with the Roman Catholic spirit; and thus he became the liberating genius that showed to the painters of the 17th cent. the national way to originality and greatness.

The paintings of Ribera were introduced into SEVILLE (p. lxx) by the Andalusian grandees and viceroys of Naples, such as the Osunas and the Alcalás, and they were received there with acclamation by the younger talents, who hastened to forget their local teachers and to advocate the principles of realism as the foundation of all things. *Velazquez*, *Zurbaran*, *Antonio del Castillo*, *Alonso Cano*, *Murillo*, and *J. B. de Mayno* (Castile), much as they afterwards differed, all began in this severe school. The best works of the last and very rare master were brought from San Pedro Martir of Toledo to the old National Museum (Ministerio del Fomento), where they astonished connoisseurs by their striking resemblance to the first style of Caravaggio. Unfortunately one only of these important works of the Spanish school has been admitted to the Prado Museum, where room might easily have been made for them by the exclusion of some of the late-Italian mediocrities.

Francisco Zurbaran (1598-1661), of Estremadura, has in his earlier and most interesting works pushed the realistic method to a strange and even painful extreme. He seems to pride himself on being freer from fancy or imagination than any other painter who ever existed. Even his angels and other heavenly personages look like photographs of the ugly boys and girls he placed on his model's stand, dressed in white linen drapery fresh from the laundry. His female martyrs wear half-fashionable, half-fantastic costumes arranged on a scheme of three colours, and their fashionably flat bosoms and pointed, bird-like faces resemble the curious figures of saints produced by Netherlandish artists at the end of the middle ages. On the other hand he is seen to advantage in his scenes from monkish legends, where he depicts the cowled members of the great establishments that patronized him with unexampled truthfulness and 'grandezza'. In fact he raised this previously insignificant branch of art to new importance. The Carthusian scenes in the museum of *Seville* and the Mercenarian scenes in the cathedral are among the earliest of these works; of less importance are the Carthusian pieces from Jeréz (now in the museum of *Cadiz*); among the best of all are the Hieronymite scenes in the sacristy of *Guadalupe*. These works form a priceless gallery of characteristic popular types. Nobody else has ever had so sharp an eye for monkish life and gestures, discriminating subtly among the various orders and the various ranks of the brothers of the tonsure. In most of his works all the light comes from one side, throwing sharply defined shadows, relieved by reflections. At a later period he acquired a softer manner, with dark 'sfumato' shadows on a ground glowing with light. In this later style he imitated the composition of the Italians, but with little success.

The PAINTING OF CÓRDOVA followed a course similar to that of Seville. Of the existence of the early schools we have a striking proof in the large Annunciation in the cathedral, by *Pedro de Cordoba* (1475). It was Cordova that furnished *Alejo Fernandez* (p. lxvii)

to Seville and *Bart. Bermejo* to Barcelona (chapter-house; Pietà, of 1490). The Italian style of the 16th cent. was represented by the able fresco-painters *Cesar de Arbasia* (Sagrario), *Pedro Campaña* (p. lxix), and Pablo de Cespedes (1538-1608), a learned master, who has also earned a literary reputation by his melodious didactic poem on the art of painting. Cespedes spent a considerable time in Rome, helping the fresco-painters there, and he brought home with him a conception of the grand and ideal style, which he tried to realize, though with quite inadequate powers (Last Supper in the Mezquita). The school, however, owes its most conspicuous names to the naturalistic tendency. The numerous ecclesiastical pictures of Antonio de Saavedra y Castillo are all recognizable by their vigorous chiaroscuro, by the curiously harsh types of the long faces, and by the solid impasto. He was most successful, however, in his landscapes with historical accessories, his pastoral pieces *(cabañas)*, and his Biblical scenes, the last sometimes treated in the spirit of the genre-painter and resembling the compositions of the Dutch school (Denial of St. Peter, in the museum). This class is also represented at the museum of *Madrid* in the scenes from the history of Joseph, there catalogued under the name of the insignificant mannerist Pedro de Moya. His pupil, the capable though mannered Juan de Valdés Leal, spent most of his career at Seville, but produced his masterpiece (in the Carmen) before leaving Cordova.

The School of Granada is the youngest of all the provincial schools. The first religious pictures after the conquest (Capilla Real) belonged to the Flemish school. The first original figure meets us in the 17th cent. in the shape of Alonso Cano (pp. lxii, lxxiv), who was a prebendary *(racionero)* of the cathedral in his old age. That he painted from the same point of view as the artists above described is shown by his St. Agnes in the Berlin Museum. He began his career in Seville, where he practised 'estofado' sculpture in connection with Montañés, thereby securing a good foundation for his drawing and modelling. He has been characterized as the only man of his time who represented the ideality of form, showing himself a spiritual affinity of the Carracci; but this is too partial a judgment. The national indolence was in his case so deeply engrained, that he could seldom rouse himself to a thorough or carefully thought-out piece of work. This is the explanation of his borrowings from the compositions of others, his endless repetitions of a few motives, his unsolid brush-work and misuse of the reddish-brown ground, and the often decorative superficiality or even emptiness of his forms. His masterpiece is his Life of the Virgin Mary in the dome of the cathedral.

More attractive are two Grenadine painters, who are said to have been his pupils: Fray Atanasio, surnamed Bocanegra (d. 1688), and Juan de Sevilla. The former is easily recognizable

by his well-built figures and by the noble types of his Madonnas, who, with their broad brows, large oval eyes, and heavy eye-lashes, form a charming supplement to Murillo's S. Spanish women. His Rest on the Flight into Egypt, in the Cartuja, is possessed of an ineffable charm. To do justice to this very prolific master we must disregard many of his slighter works.

While Bocanegra is lacking in versatility, no such verdict can be passed on JUAN DE SEVILLA, who was not uninfluenced by Murillo. His numerous works in the churches of Granada repay inspection.

If Velazquez is the chief magnet for the artist and the connoisseur, **Bartolomé Estéban Murillo** (1617-82) is undoubtedly the most popular of Spanish painters and one of the most popular of all who ever wielded brush. It is singular that Murillo, one of the few artists who never quitted Spain, who was never happy except in his own province, and who painted nothing but what he found close to his hand, has triumphantly marched through Europe during the past two centuries as the first of Spanish painters. So many works of the master are now in foreign lands, that the visitor to Spain will greet him as an old friend; indeed his genre-scenes are almost unrepresented in Spain. The cathedral and the Caridad of *Seville* and the Capuchin church at *Cadiz* are almost the only places where Murillo's works still occupy their original positions. The collection in the museum of *Seville* is more important for an appreciation of the master than that at the *Prado*.

It has lately become fashionable to depreciate Murillo in contrast with Velazquez, partly in reaction against his popularity with the layman and partly on technical and artistic grounds. It appears to us that neither reason is justified. The two masters should not be compared — the one holds the mirror to nature and his period, the other shows us what lies behind the brow. Murillo, who lived in a fanatically Roman Catholic provincial town and painted for conventual churches, hospitals, and sacristies, had to represent, like the contemporary Italians, the subjects that pleased the devout of his day, such as the Immaculate Conception, the visions of the monk's cell, the mysteries and ecstasies of asceticism. He could not devote his entire energy to the reproduction of the mere visual phenomenon. He had to depict what was never seen; he had to wrestle for years with such a problem as how to paint successfully a human face set against a background of glowing light. But his critics shut their eyes to his marvellous mastery of the illustrative apparatus, in which he vies with the Italians of the Academic School. They assert that his effects are purely materialistic, though hundreds of artists, already forgotten or quickly passing into oblivion, have produced precisely similar effects so far as the material outside is concerned. The fact that we speak of Murillo's St. Anthony and his Purísima as if he had created them is itself a proof that he does

not owe everything to his material. It is more probable that the depreciation of Murillo — which sounds especially ungracious in the mouths of Spaniards — has its real ground in the modern materialist's dislike of the mystical subjects of the painter. He has represented things which the power of Velazquez refused to grapple with; but to give reality to the never-seen is also legitimate art. He depicts the miraculous in so naïve and intimate a way, that it loses its unnatural character; and his pictures are so simple and so truthfully felt that even the sceptic can appreciate their charm and read into them purely human ideas.

Murillo was originally as essentially a realist as Zurbaran or Velazquez. If we consider his portraits of the churchmen, *St. Ildefonso* and *St. Bernard*, at Madrid, which affect us so soberly in their legendary setting, or those canons of Seville, whom he has represented as *St. Leander* and *St. Isidore*, we are struck by the fact that their individual truthfulness is purer, freer from the conventional pattern, and sometimes even more ruthless than that of many highly esteemed portrait-painters of the century. Where his task was merely to reproduce the actual, as in his famous *Groups of Boys* and in the rendering of accessories such as animals, ecclesiastical vessels, or the contents of a library, he has combined his characteristic broadness of touch with due attention to the accuracy, form, and pleasingness of the external appearance. His artistic greatness, the secret of his wonderful success lies in the fact that he recogniz ed the unique character and special charm of the human nature of S. Spain, adapted it to the palette and the brush, and ventured to introduce it into paintings of religious subjects. This accounts for those elastic figures, the soft and supple forms of which lend themselves much more readily to painting than to sculpture; this is the source of the deep brown of the large eyes and hair, set off by a warm flesh-tone reflecting the light. To many this seems a thing of no great importance; but he was the first to discover it, and none of his imitators has reached his level. The Andalusian saints and Madonnas seen elsewhere might just as well have been painted in Naples or in Holland. It is not enough merely to copy the models; Zurbaran has done so, but remains frosty and alien. Murillo has beaten all competitors in his grasp of the feeling of the Catholic Christian. Like Rembrandt, he recognized with the insight of genius that Biblical history and the legends of the saints could be best narrated in the dialect of the people.

There are no authenticated examples of Murillo's 'prentice works, the so-called *Pacotillas* for the Feria and the Indian adventurers. Of the cycle of *Franciscan Legends*, with which he surprized the Sevillians on his return from his later sojourn in Madrid (1645), only two have been left in Spain: — the *Heavenly Violinist* and the *Charity of St. Diego*, both in the Madrid Academy. The latter, a beggar-piece, is the most unpretending of the series, but

is full of truth, pathos, and humour. The other pieces of the cycle, in which he allowed his talent for depicting the miraculous to play in the most unfettered and most marvellously versatile manner, are now scattered in Paris, Toulouse, New York, and England.

Murillo, the pupil of a careless and incorrect academician like Juan de Castillo, would not have become what he was, if he had not also undergone the purging of both phrase and manner offered by the naturalism of the period. His study of Ribera is, *e.g.*, shown by his *Adoration of the Shepherds* and by his earliest system of light.

Many of his earlier paintings (such as the *Annunciation*) are cold and sombre in tone, sad in colouring, black in the shadows, jejune and trivial in character and expression. The picture of *St. Ildefonso*, with its chattering angels, rather resembles the choice of a gown at a couturier's than an investiture with the celestial casulla. This early style is known as the Estilo Frio (cold style). Such generalizations, however, must not be applied in too sweeping a manner, as, *e.g.*, the *Rebecca at the Well* belongs to this period. Murillo is never more attractive than in his scenes of patriarchal life; his home, indeed, was semi-Oriental.

His next phase, known as the Estilo Calido (warm style), is marked by deeper colouring and strong contrasts of light and shadow; but the light is actual light, and the plastic forms are well defined. Good specimens of this style are the charming *Virgin and Child*, the *St. Bernard*, and the *Holy Family in the Carpenter's Shop*. It is only here and there that we find proof of his study of the nude, as, *e.g.*, in his *Resurrection* at the Academy, the interest of which is mainly technical. His *St. Anthony* in the baptistery of Seville, denoting the high-water mark of his art, dates from 1656, or scarcely a decade after his artistic new birth.

Murillo's last style, peculiar to himself, is known as el Vaporoso, from a certain vaporous or misty effect that it produces. He here shows the unmistakable influence of Rubens, whom he had studied in engravings. The struggle of all great colourists to overcome the heaviness, opacity, and hardness of matter led Murillo to his last system. Although still of solid impasto (hence the enduring quality of his painting), his brush-work is now loose and free; he produces his effect by a variety of tints melting into one another; he arranges the drapery now in sharp folds, now in flat. He models in the light without the aid of grey shadows; his palette is full of cheerful and warm colours; his figures are overflowing with life and sensibility; he has found the secret of so dematerializing them, partly through their gestures and partly through his handling of drapery, chiaroscuro, and accessories, that they seem to float in the air; his visions are, as it were, woven of light and air.

To this last style belongs the great *Cycle in the Church of the Caridad*, of which the Moses, the Feeding of the Five Thousand, and the St. Juan de Dios are still *in situ*, while the St. Elizabeth is in

the Madrid Academy. The two pictures referring to the foundation of Santa Maria Maggiore *(Dream of the Roman Knight)*, the *Holy Children at the Spring*, and the *Porciuncula* (all at Madrid) also date from this period. His mastery over his materials is shown at its height in his latest *Cycle for the Capuchin Church*, the chief possession of the Seville Museum. The ascetic has never been more convincingly or attractively represented than in the St. Francis embracing the crucifix. The main central painting, the Porciuncula, probably the richest canvas he ever painted, is unfortunately absent; its ruined remains are in the picture-gallery of Cologne.

Murillo, who transferred the children of the gutter to canvas with such unexampled fidelity, was not less successful with children of a nobler mould. His wanton cherubs in the clouds, the thoughtful angels of somewhat older growth, the youthful John and Jesus with their expression of unconscious foreboding, and the child Mary as the pupil of her mother, a dainty and intelligent little maiden: — all are charming in their way. Indeed it might be said that Murillo is successful just in proportion to the youthfulness of his figures. Probably no one can stand unmoved opposite the child-like *Purisima* in the Prado Museum. Old age is a kind of second childhood; hence his venerable saints affect us in a similar manner. The colossal and severe *Conception* from San Francisco (Seville Museum) proves that nobility, simple breadth of drawing, and dignity of gesture were all at his command. No Italian or Flemish master, dealing in equally conventional externalities, is so versatile in type, age, conception, and effect of light. This variety in his system of presentation, being determined by no limits of time, makes it difficult to fix the chronological order of his works.

The description of Murillo as an improvisatore, who 'sings as the bird sings', is not very apposite. Few men have so well understood the art of pictorial composition or known so well how to charm the eye by gradations of light, skilful attitudes, and adroit foreshortenings; few painters have calculated their effects more carefully. This may be well studied in his extremely thoughtful *Sketch of St. Andrew*, at Madrid. One of his most telling effects, especially in scenes of visionary illumination, is the penetration of the dark wall by the vista of a cloister or patio bathed in the cool light of day.

The pupils of Murillo, like *Menesez Osorio* and *Alonso Miguel de Tobar*, sometimes inherited the graceful charm of their master, but their works show their inferiority by gloomy expression and the emptiness of their forms. Several of the contemporaries and rivals of the aging Murillo, such as *Herrera the Younger*, are unattractive 'bravura' painters. The slight works of Francisco Antolinez, with their numerous figures and cheerful colouring, are often taken for 'sketches' by Murillo. A special place is taken by Sebastian de Llanos y Valdés, whose oblong pictures, with their lifelike

half-length figures, are painted in the spirit of Caravaggio and Honthorst and with a carefulness seldom exhibited in this period.

Probably there is no other instance in which the works of a great master can be studied under such favourable conditions as those of **Diego Velazquez** (1599-1660) in the Prado Museum at Madrid. Though not containing all his works, this collection yet contains so many of them, including all his larger compositions, that the student can obtain an adequate idea of this painter without leaving the building. And all these paintings are still in the place where they were originally executed and are still surrounded by a living commentary of man and nature. Velazquez is undoubtedly the greatest artistic genius that the school of Seville has produced, though he was of Portuguese origin and properly named *De Silva*. He owed his thorough training in the fundamentals of his art to his father-in-law PACHECO (p. lxix), while differing from him widely in talent and spirit. Like Cervantes in letters, so he in art was the only master to elevate the element of realism in the Spanish character to the sphere of genius; neither can be compared with the great men of any other nation. From the greatest painter of Holland the Spaniard is distinguished by his want of fancy. While, however, Rembrandt often translates us to a foreign world by his lighting, costume, and highly accentuated subjectivity, Velazquez's representations on the other hand, in spite of the intensity of their purely Spanish essence, can yet be used for all time as a standard of freedom from conventionality and subjectivity, and for the unfettered vision of nature which grasps the whole truth of the optical phenomenon without either addition or loss.

Of his earliest studies in the so-called TAVERN PIECES *(Bodegones)* none remain in Spain; of his early RELIGIOUS PIECES one only, the *Adoration of the Magi* at the Prado (1619). These pictures are of interest as showing that *Ribera* was his first model, though his Magi are portraits of Sevillian gentlemen and his Madonna is merely an Andalusian peasant, entirely destitute of the beauty and poetry of the Valencian master's conception. His praise of *Luis Tristan* is probably due to the fact that this master was great in chiaroscuro; the Prado possesses nothing by this painter, but there are several large works by him in the churches of Toledo and Yepes. Feeling very rightly that he was not in his proper place at Seville, where painting flourished solely by the patronage of the church and the convent, Velazquez strove to gain a footing at court, succeeding on his second attempt (1623). The success of his first efforts to please his new circle, especially of his *Equestrian Portrait of Philip IV.* (now lost), was immediate and permanent. He was also brought into personal contact with the king and his all-powerful minister through holding a series of court-offices, culminating in that of Marshal of the Palace. His many engrossing oc-

cupations, the propinquity of the monarch (who often visited him in his studio), and a dash of Spanish indolence partly explain his later style, remarkable for its incredible simplicity and speed. This quality appeals to the craftsman as distinct from the artist, and it has raised an army of imitators, who acquired his technique superficially but utterly failed to fathom the purpose for which he had formed it.

His EARLY PORTRAITS (painted between 1623 and 1629), including those of the *King*, *Don Carlos*, *Gongora*, and the *Infanta Maria*, are of a rare plastic power, but also show a certain degree of hardness, with narrow shadows on an empty, often light-coloured background. The only extant COMPOSITION in this first style is *The Topers (Los Borráchos)*, a kind of parody of the initiation ceremony of an Order, the knights of which are tramps and peasants. The modelling of the nude youth, the expression of drunken satisfaction in the heads of the old men, the truth to life of these popular Castilian types (resembling the satyrs of Greek art) make this piece the gem of all southern 'bambocciate'.

Plastic and spacial truthfulness was the goal that Velazquez held steadfastly in view; colour was with him merely a means to an end and was strictly confined to this function. If at first he attained this goal through the easier and yet effective methods of the naturalist, he afterwards grappled with the more difficult problem of modelling in pervasive and reflected day-light. The turning-point is marked by his FIRST JOURNEY TO ITALY, the fulfilment of a long-cherished wish.

Soon after completing the 'Borráchos' Velazquez set out for Italy (1629). His first visit was to *Venice*, whose masters Titian and Tintoretto attracted him more than all other Italians and alone exercised a practical influence on him. His stay in Italy was cut short by a summons from the king, but he succeeded in making a SECOND JOURNEY thither on the pretext of buying pictures for the royal collection. In *Rome* he lived at the *Villa Medici*, and abandoned himself freely to the quaint landscape-charms of the Roman gardens. The two large pictures that he painted here *(Vulcan's Forge* and *The Coat of Many Colours)* prove, however, that neither the antiques, by which he was surrounded, nor the Vatican, where he often sketched, were able to move him one hair's breadth from the course he had previously pursued. The Vulcan scene was obviously selected as an opportunity for the delineation of nude figures, which here, in spite of the cave and the furnace, are painted almost without shadow. In this respect, as well as in the grouping and in its dramatic intensity, this work stands almost without a rival. The trivial conception of the mythological material, in the style of the Spanish comedy, was for him a mere humorous accompaniment.

To this SECOND STYLE belong a number of his best PORTRAITS, including those of the *Young King*, his brother *Ferdinand*, and the *Infante in Hunting Dress* (hastily painted for the château of Pardo).

His unique and many-figured HUNTING PIECES are represented in Madrid solely by a copy of the *Boar Hunt* now in the London National Gallery; here every figure would afford material for a large picture. — A little later came the large *Equestrian Portraits of Philip IV.*, *Prince Balthasar*, and *Olivares*, the *Portrait of Count Benavente*, and, lastly, the five *Dwarfs* and the *Buffoons (Truhanes)*, completing a truer and more exhaustive series of illustrations of social life than any other modern court can show. — The blue ocean of light, the silvery tone of the wide slopes of lonely, sparsely wooded valleys, contrasting with the warm red, brown, and yellow tints of the mounted figures, produce an ineffable effect. Velazquez poses his characters in the most ordinary and conventional way; he considers it needless to enliven them with picturesqne attitudes; their expression is that of men who believe themselves unobserved. Their attractiveness lies in their unflinching truthfulness. Velazquez is of all portrait painters the one who puts least of himself into his pictures. He carries his individualization into complexion, habitual expression, and nervous tension. He emphasizes rather than softens individual characteristics, even when they are unpleasing. His style is redolent of the pride which recks not how it may look to others. With a thin impasto he attains a relief and a play of light in the equable illumination of his skies, compared with which even the Venetians seem heavy and untrue.

All the qualities of his large equestrian portraits are found in his most important historical composition, the *Surrender of Breda.* When we compare it with the earlier representation of the event as seen from the ordinary Spanish view-point by José Leonardo, we are struck by the innate superiority of Velazquez and by the true nobility of his way of thinking. This scene of the victor wishing well to the vanquished is like a final and friendly note signalizing the end of eighty years of international enmity. The great war was never so vividly depicted as in the military figures compressed within this narrow area. To appreciate it fully, we must try to imagine how others would have treated the same subject.

After his second Italian journey a THIRD MANNER becomes apparent in his way of painting. With a still more delicate spirit of observation he endeavours to realize the visual phenomenon and to fix the general effect with quick strokes of the brush, without for a moment losing sight of the whole. In the *Family of Philip IV.* or *Las Meninas* he has chosen the twilight of a large and deep room. The movement of the figures in their different and yet nearly touching planes, their almost stereoscopic fulness, the definite materialization of the indefinite, the perpetuation of a single moment — all this gives the work a dreamlike charm. It is as if we were looking through some magic telescope into the domestic interior of the Hapsburg prince. In *Las Hiladeras*, probably the first view of a manufactory ever painted, he grappled with a different

problem and solved it with a mastery which has not been approached unto this day. Here he depicts the effect of a strong beam of sunlight in a closed room, showing its reflections, dazzles, and contrasts, and the way in which it brings out the colours of the rich stuffs it falls upon. Luca Giordano named the Meninas the 'Theology of Painting'; Mengs asserted that the Hiladeras seemed to be painted by pure thought, without the aid of the hand. These pictures are, indeed, the non plus ultra of painting.

Velazquez founded no school; his art was an emanation of qualities too personal to be taught to others. His view of nature, the versatile, improvisatore-like inspiration of his hand could not be transmitted. Still he trained a few assistants, among whom his son-in-law, J. B. DEL MAZO (d. 1687), takes the first place. Mazo's portraits and landscapes with accessories are often difficult to distinguish from those of his master. They may usually be recognized by their more sombre tones, the more confused brush-work, and small errors in drawing. His talent lay in the delineation of landscapes, which he peopled with mythological groups. Some are in the manner of Salvator Rosa. His best piece is the *View of Saragossa*, the accessories of which are by his father-in-law. The only specimen in the museum from the brush of Velazquez's emancipated slave JUAN PAREJA (1606-70) is the *Calling of St. Matthew*. The man who could produce so admirable a work as this must have painted many others; but all have disappeared. The *Baptism of Christ*, his only canvas in the old national museum, has been banished to Huesca.

In the SECOND HALF OF THE 17TH CENTURY Madrid had absorbed nearly all the talent of the country, and quite a group of skilful painters were then at work there. They may be termed the **Madrid School.** Their artistic genealogy is of little importance. They owe their manner, not to their generally obscure teachers, but to the study of Titian, Rubens, and the other great Italian and Flemish colourists in the royal residences. A trace of the influence of Velazquez also is perceptible here and there. Almost all possessed the talent of colour; their touch is dexterous and light; they may generally be known by their beautiful golden and blue tints, the latter due to the ultramarine furnished them by the court. Their drawing is sometimes careless. In their subjects, in their animated composition, in invention and sensibility they resemble their Italian contemporaries; their feeling for the picturesque is on a higher level and more Flemish than Italian. Few paintings by these masters are to be seen in the great galleries; their works, scattered amid numerous smaller places, are difficult to find, and when found often difficult to see on account of dust and bad light. As the circles that set the fashion took no interest in the earlier Spanish schools, many good pictures in the old Fomento Museum were dispersed

among the provincial museums; and of many our knowledge is confined to the lists of their names in Palomino and Ceau Bermudez. A few important works have lately found their way back to Madrid from the former collection of the Infante Sebastian at Pau.

Juan Carreño (1614-85) was the successor of Velazquez as court-painter. His portraits of Charles II., his mother Marianne in nun's dress, and the second Don John of Austria are akin to those of Velazquez in conception, though painted in a somewhat duller style. They also show suggestions of Van Dyck. They narrate with sad eloquence the gloomy story of the fall of a royal house and of the period of the deepest degradation of the Spanish state. No other painter has so nearly rivalled Rubens's glow of colouring as Mateo Cerezo (1635-75), whose masterpiece is in the chapter-house of *Palencia.* Closely akin to him are *José Antolinez* (1639-76) and *Escalante* (1630-70; Miracle of the Loaves and Fishes at Puig, near Valencia). The dream-like effect of Cerezo's visions sometimes suggests the school of Rembrandt. The numerous sketchy works of *Francisco Rizi* (1608-85) have something of the shimmering colour effect of an Oriental textile fabric. These artists often painted scenes for the theatre at the Buen Retiro, and this practice influenced their styles. *Diego Polo* (1620-55) tries to make himself thoroughly at home in Titian's later manner. *Cabezalero* (1633-73) is pithy in modelling and colour. Much promise is contained in the historical works of *José Leonardo* (1616-56), who died young. One of the most scholarly of the group was *Sebastian Muñoz* (1654-90), who achieved great success in chiaroscuro. *Arias Fernandez* and *Francisco Camilo* are of less importance. The court also employed flower painters like *Arellano.*

Only a few held fast to the severely naturalistic and individualizing method of the great masters of the first half of the century, with their delight in details. Among these is Antonio Pereda (1599-1669), whose allegorical and ascetic compositions showed that he was meant for a painter of still-life; his chief work is his Lament at *Pau.* Another is Fray Juan Rizi (1595-1675), the great monkish painter of the school, a Castilian Zurbaran, whose masterpieces must be sought in *San Millan de la Cogulla.* The outside of the choir of the cathedral of *Burgos* is also adorned with interesting paintings by him, bearing the genuine Castilian stamp.

The latest and most eminent of the group is Claudio Coello (163?-93), who recalls the Flemings by the gorgeousness of his light and colouring and by his somewhat coarse forms. His most remarkable work is the *Festival of the Santa Forma* at the Escorial, a cabinet-piece of realism. Here we see the perspective of the sacristy, as well as of the altar which serves as screen, in a kind of fairy mirror which reflects the figures of the past with a ghostly actuality. With Coello, who died of grief over the summoning of Luca Giordano, the old Spanish school may be said to have ended.

Palomino (1653-1726), who belongs partly to the Bourbon period, deservedly earned the name of the Spanish Vasari for his 'Museo Pictorico'. Through him Spanish painting entered the lists with the great ceiling-decorators; and his paintings on the vaults of the church of Los Santos Juanes in *Valencia* hold their own with the efforts of Solimena and the Cavaliere del Pozzo.

Thus in the 18th Century the national art had apparently abdicated. The Bourbon dynasty brought with it the French taste, and a room at the museum is devoted to this branch of art (*Van Loo*, Family of Philip V.). At the same time the Spaniard remained faithful to his desire for the coryphæi of the East, whose names were so blazoned abroad by the trumpet of fame. Luca Giordano was followed, in the reign of Charles III., by the antipodes of the century: *Tiepolo*, the prophet of the moderns, and *Raphael Mengs*, the last shadow of eclectic mannerism (royal palace). The native artists who played a part by their side, such as *Bayeu*, *Maella*, *Zacaria Velazquez*, and *Herrera Barnuevo*, now appeal to a very limited class of students.

The War of Independence showed to an astonished Europe that centuries of despotism, the reign of favourites, and general misgovernment had still left intact the patriotism and strength of the Spanish people. Thus the painter **Francisco Goya** (1746-1828), at the end of the 18th cent., once more introduced to us, through the medium of his painting, that old Spain, the Spain of the great comedy-writers, which fell a prey to the slow but sure process of destruction after the restoration of the Bourbons. Goya, indeed, painted everything, even *Church Pictures* (sacristy of the cathedral of Toledo, cathedral of Valencia, San Antonio del Prado), but no man and no period were less naturally adapted for that kind of work. No one will look at his religious pieces until he has first become interested in him on other grounds. In his *Portraits* he has, perhaps, pushed the unvarnished truthfulness of the 17th cent. to the point of brutality. His *Family of Charles IV.* is a satire, which suggests and renders credible the most disreputable chronicles of the secret history of the times. His painting is cold and heavy, with black as its dominant tone. But we forget this as we stand before those innumerable improvised figures and scenes in which, with a rare genius for the typical and the momentary, he has for ever imprisoned life, both in its most striking and its most trivial phases, with his brush and his burin. Goya's etchings of *Bull Fights*, *Scenes of Madrid Life*, the *Inquisition*, and the series known as '*Los Caprichos*' form the most valued plates in the portfolio of the collector of Spanish scenes. The Prado contains his *Cartoons of Spanish Festivals and Dances*. These reveal the satiric observation of a Hogarth, the humour of Teniers and his comprehension of popular life, and a chaos of forms emanating from the witches' cauldron of

a Bosch or a Brueghel. In his *Dos de Mayo* he has fixed for ever, with demonic power, two terrible moments of the War of Independence; in the blood-curdling *Desastres de la Guerra* he has held the mirror up to war. At the same time no one has so thoroughly understood the irrepressible and intensive gaiety of the Spaniard's enjoyment of life in his festive moments.

Goya was followed by the Spanish David, José de Madrazo (1781-1859), the dictator of art at the court of Ferdinand VII. and the first director of the newly founded picture-gallery. His old-Roman comedians, with their limbs functioning like semaphores, and other works of a similar calibre (like the *Aparicio*), can be compared at the Prado with the works of Goya and duly laughed over. Spain was then influenced by the romantic school, and great things were hoped from *Galofré* and *Federigo de Madrazo* (1815-94). The latter afterwards turned his attention to portraits with considerable success.

The Contemporary Spanish School shows that the artistic vein revealed by the nation in the 17th cent. is by no means exhausted. The masters who may be grouped together under this title have been trained in Paris and prefer to paint there or at Rome rather than at home. Their merits were also first recognized and rewarded by foreigners. The Academy of San Fernando has little responsibility for them, but they are essentially Spanish for all that. Their best pictures have made the tour of the exhibitions of Europe and have recalled the almost forgotten Spain to an honourable position in the world of art. Their strangeness and novelty have met with a highly favourable reception and criticism. Their large historical works have proved the continued existence of the old Spanish taste for the serious, the dignified, the tragic, and even the horrible. They accord well with the interest in the great national past that is so carefully cultivated on Spanish soil. The subjects are often sensational episodes from Spanish history, but scenes from Shakespeare and other poets are also popular. The most prominent masters of the day are Francisco Pradilla (b. 1847) and José Benlliure (b. 1855). Their technical qualities are often on a par with those of the modern French school. The brush-work is almost always marked by a broad impasto pushed to the verge of brutality or to an affectation of insolent 'bravura'. The misleading bye-paths are easy to detect. Many of these painters would feel themselves disloyal to the national spirit, if they discovered themselves exercising care or industry in drawing and execution. The most earnest study is devoted to the archæological apparatus; costume and artistic accessories, the dress of the past, are reproduced with knowledge and artistic feeling. The figures are of more questionable import, while it is obvious that the faces and expressions form the hardest problem of the painter, over which he hurries as rapidly as possible.

Another tendency, the fugleman of which was the Catalan Ma-

RIANO FORTUNY (1839-74), concerns itself with representations of the small details of modern life. It forms a striking contrast to the above-mentioned school; the only thing it had in common with it is the taste for bric-à-brac, easily referred to the Parisian training of each set of artists. Fortuny possessed a feeling for harmony and pungency of colouring like that of the weavers and carpet-makers of Persia and Cashmere. His masterpiece, the *Battle of Tetuan*, in the city-hall of Barcelona, was unfortunately left unfinished. A few specially gifted masters know how to combine the painting of small details with that of great historical subjects. Of the Spaniards it may be asserted that, on the whole, they know better than (*e.g.*) the Italians how to make the most of the artistic value of their national costumes, types, and manners. They are also irresistibly attracted by the fashionable elegance of the 'capital of the world'; Paris is their Mecca. Some modern Spanish painters move with success in this world of frivolity. — The church goes empty-handed away from the modern painter, if we overlook the common pieces seen in the sacristy. A collection of modern works purchased by the state has been begun in the new national museum.

English readers who wish to follow up this subject may consult *Sir William Stirling-Maxwell's* 'Annals of the Artists of Spain' (new edit., London, 1891) and *Sir Edmond W. Head's* 'Handbook of the History of the Spanish and French Schools of Painting' (London, 1848). 'Les Musées d'Espagne', by *L. Viardot* (3rd ed., Paris, 1860), is also useful. Comp. p. xxxix.

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The Basque Provinces.

The *Cantabrian Range*, abutting on the Pyrenees near the river *Bidassoa*, runs thence in an almost due W. direction, forming two parallel chains, the lower of which is next the coast. It attains an almost Alpine elevation in the snow-clad *Peñas de Europa* (8668 ft.) in Asturias, and in Galicia is finally dissipated in a number of low hills. The E. part of this range is included in the three Basque provinces *(Las Provincias Vascongadas)* of *Guipúzcoa*, *Vizcaya (Biscay)*, and *Alăva*, with an area of 2780 sq. M. and 600,000 inhabitants The highest point within these provinces is the *Peña de Gorbea* (5065 ft.) in Vizcaya.

The prevalent winds in this coast-district blow from the N. and N.W. and are abundantly charged with the moisture of the ocean. It is comparatively seldom that these give place to the S. wind, which resembles the Föhn of Switzerland and is cold in winter and dry and warm in summer. The whole district is richly clothed with chestnuts, oaks, and other deciduous trees. The hill slopes are covered with ferns, the meadows remain fresh and green even at midsummer, and the lower grounds display groves of fruit trees and walnuts. The vine is also diligently cultivated, and the native wine *(chacoli)*, though inferior to the more generous vintages of the Ebro and S. Spain, enjoys considerable local popularity. The rivers are short but generally copious, and some of them (such

as the *Bidassoa* and *Nervion*) are navigable at high tide even by sea-going vessels. The climate is so mild that oranges, palms, araucarias, and other sub-tropical trees thrive in a few sheltered nooks of the river-valleys; but the general character of this picturesque district is so thoroughly that of Central Europe, that it is easy to fancy oneself among the lower parts of the Bavarian or Austrian Alps.

The **Basques** *(Euskaldunac*, Spanish *Vascongados)*, who occupy these provinces and also the adjoining parts of Navarre and France, claim proudly that they are the oldest race in Europe; and indeed, as the only and almost unmixed descendants of the pre-Aryan aborigines of the Iberian Peninsula, they are well entitled to regard themselves as unique. Their language *(Euskara*, Span. *El Vascuense)*, which still survives throughout Spain in numerous geographical names, is wholly unintelligible to the modern Spaniard, and is still in many respects a riddle to the student in spite of the efforts of William von Humboldt and numerous succeeding scholars. The difficulty of its scientific investigation is enhanced by the fact that the Basque literary monuments are very scanty, consisting of a few religious writings, some popular poetry, dirges *(eresiac)*, dramatic pieces, and dancing songs *(zortzicos)* †. The Basque dances, which are to be seen in the villages on holidays and festivals, are of very early origin and totally different from those in other parts of the peninsula. The music is furnished by the village pipers, who play a kind of clarinet *(dûlsinya)* and also beat time on a drum. These village-festivals afford the best opportunity of studying the natives themselves. The men are strong and well-built; the women, who are also broad-shouldered, are often fresh and pretty when young, but are on the whole inferior to other Spanish women in beauty and grace. The features, with the pointed chin and prominent, curved nose, are strongly marked. The prevalent brown hair, often quite light in the mountain-villages, forms a strange contrast to the usual raven locks of the Spaniard. The local costumes have, as in other parts of Spain, largely disappeared. Almost the only survivals are the bright-coloured kerchiefs of the women, especially in Vizcaya, and the dark-blue *Boina* of the men, a kind of biretta or cap of wool, also worn by the French Basques and lately introduced into the French army as the headgear of the Alpine chasseurs and some other regiments.

In the larger towns, such as San Sebastian, Bilbao, and Vitoria,

† The student should consult *W. von Humboldt*, Prüfung der Untersuchungen über die Urbewohner Spaniens (Berlin, 1821); *Larramendi*, Diccionario trilingüe del castellano, bascuense, y latin (San Sebastian, 1745); *Van Eys*, Dictionnaire basque-français (Paris, 1873); *Arturo Campion*, Gramática euskara; and *Prince Lucien Bonaparte*, La Langue Basque et les Langues Finnoises. See also the excellent article on the *Basques* (by *Thos. Davidson*) in the last edition of 'Chambers's Encyclopædia' (1888). — The life and ways of the Basques are attractively illustrated in the songs and tales (Cuentos de color de rosa, Cuentos populares, Cuentos campesinos) of *Antonio de Trueba* (d. 1889), a native of Bilbao.

the local peculiarities are gradually disappearing, though the national game of *pelota* (comp. p.xxxi) is still zealously cultivated. In Bilbao, in Alava, and in *Los Encartaciones*, or the portion of Vizcaya to the W. of the Nervion, the Basque language itself has largely given way to Spanish and is seldom heard even among the lower classes. The case, however, is entirely different in the kernel of the Basque provinces, Guipúzcoa and W. Vizcaya. Here the peasant clings pertinaciously to all his local customs; here, as in the days of yore, he still lives on his solitary mountain or valley farm *(caserío)*, of which he is himself the landlord and master; his house is built in the old fashion of stone, with broad, flat, tiled roofs; he still, to a large extent, breaks up the stony soil with the *laya*, a kind of clumsy mattock †, instead of with a plough, and he still climbs the steepest hills and rides to market in a heavy two-wheeled ox-cart, with an elaborately carved yoke covered by a sheepskin.

The people of the Basque provinces stand on a much higher level of civilisation than the peasantry of the rest of Spain, and their means of communication are proportionately better. Excellent high-roads and a number of small local railways facilitate trade and the successful exploitation of the huge deposits of iron ore in Vizcaya and the other mineral treasures of the district. The violent mountain-torrents are bridled and forced to use their strength in the service of industry; and the universal activity, diligence, and comfort find their only parallel on Spanish soil in Catalonia.

The HISTORY of the Basque provinces is a record of the determined efforts of the people to preserve their immemorial liberties. A passionate love of independence has been the main impulse of the Basque ever since the days, when, backed by the rugged nature of his country, he aided the remnants of the Visigoths to stem the tide of the Moorish invasion, or beat back the ambitious hordes of Franks who entered Spain from the north. He is now, as of yore, '*Cantaber serâ domitus catenâ*'. The incorporation of the provinces with Leon and Navarre, and afterwards with Castile (1202), was not accomplished until their *Fuéros*, or special privileges, had been solemnly ratified. These fuéros, of which we possess a list (for Vizcaya) dating from 1342, provided for a republican constitution in the three provinces and for immunity from taxes and military service. They survived all the storms of the ages, until the Carlist sympathies of the Basques in our own times brought disaster in their train. The Basque volunteers played a conspicuous part in both the Carlist wars (1834-39, 1872-76), a few, as *Chapelgorris*, donning the red boina and fighting on the constitutional side, but most of them, as *Chapelchuris*, wearing the white cap of Don Carlos. The end of the first war saw a slight curtailment of their privileges; and in 1876, on the conclusion of the second war, the victorious

† It is said that a strong man will often use two of these at once, one in each hand ('Spain', by *Rev. Wentworth Webster*).

Alfonso XII. abrogated almost the whole of the fuéros, introducing the salt and tobacco monopolies into the provinces and forcing them to submit to the hated *Quinta*, or compulsory military service. The Basque soldiers, wearing blue blouses and red trousers and caps, still form but a small band and are mainly employed in the service of the custom-house or to help the Spanish Guardia Civil (p. xxvi) as the country constabulary. In Guipúzcoa they are named *Miqueletes*, in Alava and Vizcaya *Miñones*. The local government, however, still retains some features of its ancient independence.

Old and New Castile.

The traveller usually thinks of Spain as a country with a mild climate, luxuriant vegetation, a lively population, and ample relics of Moorish architecture. This conception, however, is realised only in the S. and E. portions of the peninsula and in the exceptionally formed valley of the Ebro, and even there only in part. Almost the whole of the interior of Spain, amounting to at least three fourths of the peninsula, is a bleak and often arid land, with few traces of picturesqueness or beauty. The central district embracing Estremadura and the old kingdoms of Leon and the Castiles forms, in particular, a plateau with an average elevation of 2500 ft., which resembles N. Africa or the steppes of Russia. Alexander von Humboldt compared Spain with the tableland of Mexico. In each case the higher *Tierra Fria*, or inner plateau, is surrounded by a lower and flatter coast-district, the *Tierra Caliente;* in both countries mountain-ranges or isolated peaks rise above the central plateau, while deep gorges lead down from it to the coast. The whole of the interior plateau of Spain may be thought of as a large tart or pie with a raised and jagged edge, or as a conglomeration of several such tarts. The kingdoms of Leon and Old Castile form one of these tarts, its raised edge on the N. being formed by the Cantabrian Mts., on the S. by the Guadarrama Mts., the Sierra de Gredos, and the Sierra de Gata; another, to the S. of these mountains, consists of New Castile and Estremadura, bounded on the S. by the Sierra Morena. In their natural boundaries Old Castile and Leon correspond to a former vast fresh-water lake, now constituting the district drained by the Douro (Duĕro). New Castile and Estremadura correspond to a similar lake between the Sierras de Gredos and Guadarrama on the N. and the Sierra Morena on the S., and now drained by the Tagus (Tajo) and the Guadiana; or, rather, to two lakes within these limits, separated from each other by the Montes de Toledo and the Sierra de Guadalupe. It is, indeed, patent even to the untrained eye that these plateaux of Central Spain occupy the beds of former lakes. Near the mountains the ground often swells into new hilly plateaux,

the so-called *Parameras*, notorious for the rawness of their climate, almost uninhabited, and strewn with erratic blocks deposited by the ancient glaciers. The traveller who expected to feast his eyes on groves of oranges and olives gazes with astonishment at these interminable *Tierras de Campo*, with their corn-fields and scanty vineyards; he may journey for hours without seeing a tree except a few meagre black poplars in the valley of some dried-up brook.

With few exceptions, Central Spain possesses no forests, and isolated trees grow only where they can be artificially watered. The Castilian peasant is an enemy of trees because they give shelter to the small birds that eat his grain. No tree shades his house, which is built of unbaked bricks *(adóbes)* and shares the dusty hue of the ground on which it stands. The towns situated on the sun-burnt hills of New Castile look like stony growths from the arid soil. The whole scene is reduced to a weird and gloomy tone of brownish gray. In La Mancha (p. 323) there are extensive districts where nothing exists that can properly be termed a tree, and thousands of the natives live and die without ever seeing a tree. According to the native proverb, the lark has to bring his provisions with him when he visits such treeless and sparsely peopled districts as those which formed the scene of the adventures of Cervantes' famous hero, the *Ingenioso Hidalgo de la Mancha.*

Large tracts of these tablelands are actually deserts, and nearly the whole of them would be so were it not for the system of IRRIGATION. It was from the Moors that the Spaniards learned how to convert this *dura tellus* of the Romans into a fertile landscape by the help of artificial watering. The Moorish works still subsist, to excite the astonishment and admiration of the traveller. In the more favoured districts the scanty rainfall percolates at once through the surface layers of the ground, but is prevented from sinking deeply by a subsoil of tenacious loam. The water thus arrested moistens the superincumbent soil by a constant process of evaporation, and renders possible the growth of abundant harvests. Among the districts of this kind are the large grain-growing plains of *Palencia*, *Valladolid*, and *Zamora* in Leon, and the *Mesa* (table) *de Ocaña* in New Castile. The ground here always seems to be dry, but the crops of wheat, rye, and saffron draw sufficient moisture from the subsoil and produce abundant fruit. These *Tierras de Campo y Secanos*, which have so little value on the coasts of Valencia and Alicante, are therefore rightly regarded in Castile as *Tierras de pan llevar*, or 'lands of the staff of life'. In other districts the chief crop is the *Garbanzo*, or chick-pea, which Linnæus named *cicer arietinum* on account of its resemblance to the head of a ram. This forms the main ingredient of the *puchero*, the present representative of the well-known *olla podrida.*

When the ground is unable to bear any farther crop, it is used

as pasture for sheep, large flocks of which migrate in summer from Estremadura (p. 481) to the uplands of Castile. In the few forests swine are fed on the acorns, and their sugar-cured hams, though far inferior to those of the Sierra Nevada and Galicia, enjoy a considerable reputation among the Castilians.

The methods and implements of Castilian agriculture recall those of classical antiquity and of the East. The peasant-farmer *(labrador)* turns up the soil with the *álamo negro*, a rough, home-made wooden plough, and leaves the lion's share of the work to the *Sol criador*, or 'fertilizing sun'; in his threshing-floor he separates his grain with a simple roller *(trilla)* or treads it out by the feet of oxen. Strongly opposed to all innovations, he sits on his clod, wrapped in his traditional dignity *(grandeza)* and deeming no man his superior save the king; his frank independence knows no limit, but his hospitality is great and his word is as good as his bond. If one diverges a little from the beaten track it is still easy to find such characters as *Rojas* has described in his 'Del Rey abajo Ninguno' ('García del Castañar'), *Moreto* in his 'Valiente Justiciero', or (best of all) *Calderon* in the 'Alcalde de Zalaméa'. It was peasants such as these and the shepherds of Estremadura that produced the *Conquistadores*, who conquered powerful kingdoms with a handful of men; they were the raw material of the soldiers who terrorized Europe in the middle ages and beat back the French invasion in more recent times.

The extension of the railway-system has, of course, made great changes here as elsewhere. In former times the peasant of Castile and Estremadura could not dispose of his grain, as there were practically no means of transport; now he began to export it to Portugal and other foreign lands. In 1873 Spain exported about 120 million quarters of wheat, while importing only about 44,000 quarters. The appearance of the phylóxera in France opened out a new market for Spanish agriculture. The farmer, who used often to let his wine run off on the ground for lack of casks and purchasers, now converted a great part of his corn-fields into vineyards, and in 1891 supplied France with 'vino comun' to the value of 248 million francs (9,920,000*l.*). The protective policy of France and the increase of wine-growing in Algeria reduced this export to about one-sixth of the above value, but in recent years it has again begun to increase, the total value in 1898 amounting to 138,000,000 francs (75 per cent to France). The amount of the cereals exported increased from 1,340,000 qrs. in 1894 to 6,850,000 qrs. in 1898, while the import in the same period decreased from 25,000,000 qrs. to 13,465,000 qrs.

The HISTORY of the kingdoms of Leon and Castile is substantially that of Spain. These lands always formed the 'robur Hispaniæ', or, as the Castilians themselves termed it, '*el corazon y castillo*', 'the heart and stronghold', of the peninsula. After *Pelayo* had succeeded in maintaining Asturias against the Moors, the conquest of the S. part of the central plateau was only a question of time. *León*, so

named after the Seventh Roman Legion, along with the important mountain-town of Zamora, was the first part to fall into the hands of the Christians, and afterwards continued to subsist as an independent *Reino* alongside the more powerful kingdom of Castile, of which Burgos was the focus. The second great stroke was the capture of *Toledo* (p. 131), which led to the formation of a *New* Castile, and the battle of *Las Navas de Tolosa* (p. 348). The conquest of the peninsula was not, however, completed until the two great kingdoms of Castile and Aragon were united, through the marriage of Ferdinand and Isabella, under the sceptre of these 'Catholic Kings'.

The name of Castile is derived from the numerous castles *(castillos)* erected as defences against the Moors. The castle of *San Estéban de Gormaz*, on the Douro, is a good example of these fortresses, while the walls of *Avila* (p. 48), with their semicircular towers *(cubos)*, afford a clear idea of the town-fortifications of the times. The character and history of Castile are incarnated in the *Cid* (p. 30), the great champion of the Christians against the Moors, and in *Philip II.*, one of the most national of Spanish rulers. It is no mere accident that the *Escorial* (p. 111) of the latter stands on the dividing line between the two Castiles. After the expulsion of the Moors, the defeat of the Comuneros (p. 63), and the abrogation of the Aragonese fuéros (p. 200), the chivalry of Old Castile was succeeded by the religious and political unity of which the capital of Madrid, in the heart of New Castile, was the outward expression as the 'corte' of the new absolute monarchy.

1. From *(Paris)* Hendaye-Irún viâ San Sebastián and Zumárraga to Miranda de Ebro *(Medina del Campo, Madrid, Lisbon)*.

FROM PARIS *(Gare d'Orléans)* TO MADRID, 899 M., railway in 32 hrs. (fares 164 fr. 65, 116 fr. 65 c.). A '*Train de Luxe*' *(Sur Expreso)*, consisting of first-class carriages only (fare 247 fr.), runs daily in 27½ hrs. For this, places must be taken in advance from the *Compagnie des Wagons-lits*, Place de l'Opéra 3 or Rue des Mathurins 46 (luggage, see p. xvii). The similar train for Lisbon, running thrice weekly, is available as far as Medina del Campo (see p. 163). Meals are served in the dining-car (B. 1½, déjeuner à la fourchette 3½, D. 5 fr., wine extra). — Carriages are changed and the custom-house examination takes place at *Irun* on the journey to Madrid and at *Hendaye* on the journey to Paris. Both stations have good restaurants and 'bureaux de change'.

FROM IRUN TO MIRANDA DE EBRO, 112 M., railway *(Caminos de Hierro del Norte)* in 4½-6½ hrs. (fares 21 p. 50, 16 p. 15, 9 p. 70 c.); TO MADRID, 392 M., in 15¾-25 hrs. (fares 75 p. 75, 56 p. 80, 34 p. 10 c.). Besides the 'train de luxe' (see above; to Miranda in 4½ hrs.), there are one express train (two in midsummer) and two ordinary trains daily. The only halt for meals between Irun and Madrid is made at *Miranda*. — For the Spanish railways, railway-time, and railway-restaurants, see pp. xv, xvi. One of the time-tables there mentioned should be obtained as soon as possible.

From *Paris*, viâ *Bordeaux*, to (506 M.) *Hendaye*, see *Baedeker's South-Western France*.

Hendaye (**Grand Hôtel de France; *Grand Hôtel Continental et de la Plage*, pens. 8 fr.; **Railway Restaurant)*, Span. *Endaya*, the last French station, lies on the right bank of the *Bidassoa*, which here expands and forms a kind of bay *(ria)*. As we start, we see to the right, beyond the Bidassoa, *Fuenterrabía* (see below) and *Cape Higuér;* in front is the plain of *Irun*, with the lofty *Peña de Aya* (p. 10). To the left, in the river, lies the neutral *Isle of Pheasants*, also called the *Ile de la Conférence* since the meeting of Cardinal Mazarin and Count de Haro, the plenipotentiary of Philip IV. (1659). Farther on, to the S.E., is the *Ermita de San Marcial* (see below).

We cross the river by the *Bidassoa Bridge*, 145 yds. in length, the middle of which marks the frontier of Spain, where we enter the province of *Guipúzcoa*.

1¼ M. **Irún.** — **Hotels** (comp. p. xxii). HÔTEL DE BAYONNE, Calle Ferrocarril 14, well spoken of; FONDA DE VASCONIA; ECHENIQUE; SAN JUAN; ISTUETA. — *Railway Restaurant.*

TRAMWAY into the town 10 c., each article of luggage 10 c.

Irún, a charmingly situated and comparatively modern town, with 9927 inhab., affords opportunity for many attractive excursions. The church of *Nuestra Señora de Juncal*, an unadorned Renaissance edifice with a nave 140 ft. long and 92 ft. wide, contains an over-decorated reredos *(retablo)* and several tombs, among them that of *Admiral Pedro di Zubiaur*. In the picturesque *Plaza Mayor* or *Plaza de la Constitución*, as the principal square in almost every Spanish town is now named in memory of the outcome of the long revolutionary struggle, stands the *Casa Consistorial*, or town-hall, erected in the 17th century. A fine view is obtained from the *Ermita de San Marcial*, near the town.

Those who wish to add a glimpse of the departed glories of heroic Spain to their enjoyment of the green and smiling landscape should not omit to visit **Fuenterrabia** (3 M.; tramway from Irnn station in ¼ hr., fare 25 c., there and back 40 c.). The little frontier-town (900 inhab.), though repeatedly besieged, bombarded, and taken by storm, still preserves its quaint mediæval character. The *Principal Church*, Gothic in style, has had its exterior modernized. The *Castillo*, overlooking the Bidassoa, was erected by *Sancho Abarca*, King of Navarre, in 907; the more modern portion, abutting on the plaza, is known as the *Palacio de Juana la Loca* (p. 63). The palace of *Count Torrealta* and some others are also interesting. Fuenterrabía is nearly 40 M. from Roncesvalles (p. 220), so that there is some poetic exaggeration in Scott's 'a blast of that dread horn, on Fontarabian echoes borne'. Milton also alludes to Fontarabia (*Paradise Lost*, I. 587). A great festival is celebrated on Sept. 8th in memory of the raising of the siege of the town by the French under the Duke of Condé in 1638. — To the N. of Fuenterrabía lie the fishing-village of *La Marina* and the *Cabo de Higuér* (French *Cap du Figuier*), the latter commanding an extensive view of the coast. — It was nearly opposite Fuenterrabía that the Duke of Wellington effected the passage of the Bidassoa (Oct. 8th, 1813) in the face of the French under Soult, who occupied a strongly fortified position on the right bank.

A pleasant walk may be taken from Fuenterrabía to the N.W. to the *Ermita de Guadalupe*, with the *Fuerte de Guadalupe* (no sketching allowed; fine view), and thence along the bare sandstone ridge of the *Jaizquibel* 2230 ft.), surmounted by the dilapidated *Fuerte Enrique*, with constant

views of the Cantabrian Mts. to the left and the ocean to the right, to (3-4 hrs.) *Pasajes*, which lies far below.

The *Peña de Aya (French *Les Trois Couronnes;* 3245 ft.), a conspicuous and rugged mass of granite, upheaved through the surrounding calcareous slate, rises to the S. of Irun, whence it may be ascended in 3-4 hrs. Riding is practicable as far as the (2½ hrs.) mountain-pastnre known as the *Pradera de Laisangu.* The *View, deservedly celebrated, embraces the Cantabrian Mts. of Navarre on the E. and S., the valleys of Irnn and Oyarzun, San Sebastian, the ocean, and the French coast as far as Biarritz.

Beyond Irun the train runs to the S.W., skirting (right) the bleak *Jaizquíbel* (p. 9) and traversing a picturesque hilly district with fruit-trees and caseríos (p. 4). The pass of *Gainchurisqueta* is penetrated by a tunnel.

7½ M. **Lezo-Renteria** (*Restaurant Olearso-Ibaï*, near the rail. station; electric tramway to St. Sebastian), the station for *Lezo*, with a wonder-working image of the Saviour (festival on Sept. 14th) and for *Rentería* (p. 11), on the *Oyarzun.*

On the road from Rentería to Irun, to the right, at the base of the Uratze and Arcale, and near the secularized chapel of Santo Cristo de Andrea Erréguia, stands a large block of granite bearing a rude outline carving of a horseman. This is the tomb of a Cantabrian soldier, whose name *(Ulbeltesonis)* appears below the sketch in letters of the first century of the present era. A grave of the Augustan period, containing bronze weapons, potsherds, and silver coins, is said to have been found in the vicinity. Fine view of the French coast as far as Arcachon.

The train crosses the Oyarzun by a narrow girder-bridge (where heads should not be protruded from the windows), passes by a tunnel through a peninsula, with the lead-foundry of *Capuchinos*, and reaches the beautiful and almost land-locked **Bay of Pasajes*, which resembles an Alpine lake. In the 16-18th cent. this was the starting-point of the hardy Basque whalers, and Lafayette took ship here for America in 1776. The fishing-village of (9½ M.) *Pasajes*, at the mouth of the Oyarzun (see above), is divided into *San Juan*, on the right bank, and *San Pedro* and *Ancho*, on the left, the last containing the railway-station, the custom-house, and large warehouses for wine. To the S. are the forts of *San Marcos* and *Choritoqueta.* On the E. side of the narrow entrance to the harbour is the dilapidated *Fuerte de Santa Isabel.*

The train runs along an embankment skirting the W. arm of the bay and intersects several hills. To the left is *Alza;* to the right rises the *Monte Ulia*, at the foot of which lies the *Barrio de Gros*, the E. suburb of (12 M.) *San Sebastián.*

San Sebastián. — **Railway Stations.** 1. *Estación del Norte* (Pl. G, 3; restaurant), on the right bank of the Urumea, ¼ M. from the town, for the trains of the Northern Railway. — 2. *Estación de Zarauz*, in the Barrio de Amara, for the local line to Zaranz (p. 13). — At the first of these the traveller will find the hotel-omnibnses (fare 50 c., baggage nnder 25 lbs. 25 c., trunk 50 c.) and cabs.

Hotels (comp. p. xxii; generally crowded in summer and prices raised). *Continental (Pl. a; F, 3), Paseo de la Concha, beautifully situated, with lift; Hôtel de Londres (Pl. b; F, 3), Avenida de la Libertad, with electric light, baths, and garden, R. from 3, B. 1½, lunch 4, D. 5, pens. from 15 p.;

SAN SEBASTIÁN
1: 18.000
0 100 200 300 400 500 Metros
MONTE URGUTI
Castillo de la Mota
Rompeolas
Paseo de Salamanca
Paseo de Colón
Beti-Jai
Cuartel
Cto de Sta Teresa
Sta María
Pl. d. Bellas Artes
Playa de la Zurriola
Barrio Gros
Plaza de Toros
Sn Ignacio
Pasajes
Pasajes, Irún
Isla Sta Clara
Faro
MONTE IGUELDO
Puerto
Mercado
Teatro princip.
Boulevard
Gran Casino
Parque de Alderdi-eder
Correo
Diputac.
Puente de Sta Catalina
Misericordia
Velo-dromo
Asilo de Ancianos
C O N C H A
Playa de Baños
Baños de la Perla
Mercado
Telegrafos
Barrio de Amara
Buen Pastor
Asilo Sn José
Instituto prov.
Escuelas
Convento de Sn Bartolomé
Estación de Bilbao
Paseo de los Fueros
Rio Urumea
Cristina
Estación del Norte
Fabra de Tabacos
R. Urumea
Playa del Antiguo
Campo de maniobras
Cárcel
Antiguo
Barrio del Antiguo
Palacio Real
Caseta Real
Paseo de la Concha
Ventaberri
Hernani
Bilbao
Hernani
Tolosa

INGLÉS (Pl. c; F, 3), Paseo de la Concha, with fine view, pens. from 12 p.; closed in winter; these three of the first class. — FONDA EZCURRA (Pl. d, G, 2), prettily situated in the Paseo de la Znrriola, Spanish, well spoken of, pens. 12-16 p.; HÔT. DE FRANCE (Pl. e; G, 2), Calle de Caminos 2, well spoken of; CENTRAL, Calle Mayor 1, pens. 10 p., well spoken of; HOT. BERDEJO (Pl. f; G, 3), Calle de Guetaria 7, commercial. — *Private Apartments* about 1000-3000 p. for the season.

Restaurants (comp. p. xxiii). *Casino* (see below), déj. 5, D. 7 fr. (both incl. wine); *Urbana*, Plaza de Guipúzcoa 15, déj. with wine 4 fr.; *Bourdette*, Avenida de la Libertad 35 (French), déj. 3, D. 4 fr., both with wine.

Cafés (comp. p. xxiv). *Café de la Marina*, Alameda 23; *Oteiza*, to the S. of the Alderdi-eder Park; *Europa*, opposite the Casino; *Confiserie Française*, Calle Miramar 4. — BEER GARDENS *(Cervecerias)* in the suburb of Gros and in the suburb of Antiguo, at the tramway terminus.

Cab per drive 2, per hr. 3 p.; outside the town 5 p. for the 1st hr., 3½ p. for each additional hour.

Electric Tramways. 1. From the *Plaza Vieja* (Pl. F, 2) to *Pasajes* (40 c.) and *Renteria* (60 c.). — 2. From the *Plaza Vieja* to the *Barrio del Antiguo* (Pl. B, 4; 20 c.).

Post Office (*Correo*, Pl. F, 2; comp. p. xx), in the Palacio de la Diputación. — **Telegraph Office** (Pl. F, 3), Calle de Fnenterrabia 24.

Concerts. Bands play in the Alameda at noon on Sundays and holidays in winter, and at noon and 9 p. m. during the season; on the Casino Terrace at noon, 5 p.m., and 9 p.m. in the season. Adm. to the Casino from 10 a.m. to 7 p.m. 1 p., after 7 p.m. 1½ p. (free for customers of the Casino Restaurant, see above); to the ball after the evening concert 3 p.

Theatre (comp. p. xxvi). *Teatro Principal* (Pl. F, 2), Calle Mayor.

Ball Games (*Juegos de Pelota;* comp. p. xxxi). *Jai-Alai*, in the Camino de Pasajes, with room for 2000 spectators; *Beti-Jai* (Pl. F, 1), Calle de Aldamar; *Fronton de Atocha*, adjoining the Velodrome (see below).

Bull Fights (comp. p. xxviii) four or five times in August in the *Plaza de Toros* (Pl. G, 3), opposite the Estación del Norte.

Velodrome (for cycling), near the Plaza de Toros.

Baths in the *Casino* (2 fr., with towels), in the *Perla del Oceano* (Pl. E, F, 3), and opposite the *Pescaderia* (p. 12). — **Sea Baths** at the *Playa de Baños* (Pl. E, F, 3; 25 c., with towels 50 c.) and the *Playa del Antiguo* (Pl. B, C, 3, 4).

Physicians. *Dr. Vic*, French, Paseo de los Fueros 1; *Dr. J. Carrion* (speaks French), Avenida de la Libertad; *Dr. Ucelayeta*, Plaza de Gnipúzcoa 15. — **Chemists.** *Carrion*, Calle Hernani; *Tornero*, Plaza de Guipúzcoa.

British Vice-Consul, *Major Nutt*, Calle Guetaria 8. — Lloyd's Agent, *Florentin de Asqueta*, Calle Campanario 10.

Booksellers. *Benquet*, Avenida de la Libertad 23; *Francisco Jornet*, Alameda 15.

Banks. Branch of the *Banco de España*, Calle Garibay; *Crédit Lyonnais*, corner of the Avenida de la Libertad and Calle de Urbieta (Pl. F, 3); *José Brunet & Co.*, Avenida de la Libertad 20. — **Money Changers.** *Carasco*, Alameda, next door to the Casino; *Landaberea y Echeverria*, Alameda 31.

San Sebastián, or *Donostiya*, the ancient Basque *Iruchulo* and now the flourishing capital of *Guipúzcoa*, is the most fashionable seaside resort in Spain and one of the most beautifully situated watering-places in Europe. It is the summer-residence of the Queen-Regent Maria Christina and of the young King Alfonso XIII. Pop., incl. the suburbs, 36,000.

The old town, reduced to ashes in 1813 (p. 13) and since then almost wholly rebuilt, lies at the S. base of the *Monte Urgull*, a rocky island now connected with the mainland, between the mouth of the *Urumea* on the E. and the bay of *La Concha* on the W. The new town, which we reach from the Estación del Norte (Pl. G, 3)

by crossing the *Puente de Santa Catalina* (Pl. G, 2) or the temporary wooden bridge (Pl. G, 3), arose after the removal of the city-walls in 1863-65 and occupies the flat sandy peninsula between Mte. Urgull and the mainland. The old town is closely built and densely populated; the new town is marked by its wide streets and handsome promenades.

On the E., below the Urumea bridge, the town is bounded by the ***Paséo de la Zurriola** (Pl. G, 2), a quay affording beautiful views. In the middle of the quay, surrounded by flower beds, is the **Monument of Antonio de Oquendo*, the Basque commander of the Spanish fleet in the wars with the Netherlands in 1631 and 1639. The monument, designed by Marcial de Aguirre, consists of a bronze statue, on a pedestal adorned with trophies, reliefs, and allegorical figures of courage and seamanship.

The OLD TOWN contains few objects of interest. In its centre lies the *Plaza de la Constitución* (Pl. F, 2), surronnded by arcaded houses with balconies, all the windows of which are numbered in view of the festivals celebrated in the square. It contains the *Casa Consistorial*, built in 1828-32. To the E., near the Paséo de la Zurriola, are the *Mercado de la Brecha* (Pl. F, 2; meat and vegetable market), the *Pescaderia* (Pl. F, 2; fish-market), and the church of *San Vicente* (Pl. F, 1), a Gothic building of 1507, with a curious W. porch and tower, massive buttresses, and some excellent statues by *Ambrosio de Vengoechea* (p. lx). Thence we proceed to the S.W., through the Calle del Treintaiuno de Agosto, to the church of *Santa Maria* (Pl. E, 1, 2), a handsome baroque structure (1743-64).

The focus of the NEW TOWN is the beautiful PLAZA DE GUIPÚZCOA (Pl. F, 2), with its luxuriant vegetation. On its S.W. side rises the stately **Palacio de la Diputación,** with the finely equipped rooms of the Provincial Diet and various provincial authorities (adm. on week-days 2-4, Sun. 9-1; fee $^1/_2$-1 p.). On the staircase is a fine stained-glass window, designed by *Echena* and made at Munich, representing King Alfonso VIII. confirming the fuéros of Guipúzcoa in 1202.

The town is traversed in its whole breadth by two wide streets shaded with trees: the *Avenida de la Libertad* (Pl. F, G, 3, 2) and the *Alameda* or *Boulevard* (Pl. F, 2), the latter occupying the site of the former town-walls. The Avenida leads straight from the Urumea bridge to the ***Concha,** a noble bay bounded by the *Mte. Urgull* on the N.E. and the *Mte. Igueldo* on the W., while the small island of *Santa Clara* shelters its outlet on the N.W. Its beach is excellently adapted for bathing and is crowded in the season with thousands of bathers. Some of the largest hotels face the bay (comp. p. 10), and towards the W., above a tunnel threaded by the road, is the unpretending *Palacio Real* (Pl. C, 4) or *Villa Miramar*, built in 1889-93 for the royal family from the designs of the English architect Selden Wornum. In the Avenida (No. 40) is the American

International School for Girls (Instituto Internacional), which has done much for the higher education of women in Spain. To the S. of the Avenida de la Libertad a new quarter, the *Barrio de Amara*, is springing up around the Gothic church of the *Buen Pastor* (1897), near which are a new Grammar School *(Instituto Provincial)*, a Primary School *(Escuelas)*, etc. — At the W. end of the Alameda rises the imposing **Casino** (Pl. F, 2), built by *Luis Aladren* and connected with the Paseo de la Concha by the grounds of the *Parque de Alderdi-eder* (Pl. F, 2, 3). — To the N.W. of the Casino is the small *Harbour* (*Puerto;* Pl. E, 2).

The **Monte Urgull** (380 ft.), a mass of sandstone rock presenting an abrupt face on every side, may be ascended in about $^3/_4$ hr. (views; permission necessary from the military authorities, to the N.W. of the Casino). Easy footpaths, reached by the steps on the W. side of the church of Santa Maria (p. 12), wind up the hill in wide curves. On the N. side, halfway up, are the graves of the British officers who fell here in 1813 and 1836. The summit of the hill is crowned by the *Castillo de la Mota* (Pl. E, 1), which was occupied by the French under *General Rey* in the Spanish War of Liberation in 1813 and not surrendered till the town had been captured and burned down (Aug. 31st) by the British, Spanish, and Portuguese troops under Graham. The excesses of the victorious soldiery on this occasion form a lasting disgrace to the British army. In 1835-36 the town and fortress were beleaguered by the Carlist forces and heroically defended by the Cristinos with the aid of some British auxiliaries. — Other interesting excursions may be made by boat (there and back 50 c.) to the island of *Santa Clara* (Pl. C, 2), with its small light-house and restaurant; by road to the *Mte. Igueldo* (785 ft.; Pl. A, 2), with the old lighthouse of 1778 (now dilapidated) and a new one of 1855 (extensive view); and by tramway to *Pasajes* (p. 10) and across the bay by boat to the Fort Santa Isabel.

From San Sebastian to Deva, 27 M., railway (the direct line to Bilbao) in $1^3/_4$-2 hrs., viâ *Aguinaga*, *Lasarte*, and (16 M.) **Zarauz** *(Grand Hotel)*, a picturesquely situated bathing-place with a sandy beach. — From Zarauz a good road leads to the N.W. along the sea to ($2^1/_2$ M.) the interesting little town of *Guetaria*, the birthplace of Juan Sebastián de Elcano, the first circumnavigator of the globe (1519-22). He is commemorated by a bronze monument behind the Gothic church. The harbour is protected by the fortified island of *San Anton*, connected with the town by a causeway. — From Zarauz the line proceeds to ($20^1/_2$ M.) *Zumaya*, a thriving place at the mouth of the *Urola*, with several cement factories and a fine church containing an early-German painting (side-altar). Thence viâ *Arrona* and *Iciar* to (27 M.) *Deva* (p. 18; trains from San Sebastian to Bilbao in $3^1/_4$-$4^1/_2$ hrs.).

From Zarauz a diligence runs to the S. to ($9^1/_2$ M.) **Azpeitia** (*Inn*, plain), a small town of 2500 inhab., lying on the *Urola*, amid hills, with remains of ancient walls and gates and interesting churches. A little to the W., on the road to *Azcóitia*, is the imposing convent of *San Ignacio de Loyóla*, with its lofty domed church, erected by Fontana in 1683 et seq. on the site of the house in which Loyola (*Iñigo Lopez de Recalde;* 1491-1556), founder of the Society of Jesus (1540), was born. From Azpeitia diligences ply to the E. to *Tolosa* (p. 14) and to the S. to *Zumárraga* (p. 15).

The Railway to Miranda de Ebro turns to the S. at San Sebastian and ascends the pretty and industrious valley of the *Urumea*. We cross the river, thread a tunnel, and reach (16 M.) **Hernani**, a small town situated high above the right bank of the Urumea, with several sombre old palaces and a large *Church*, celebrated for its wood-carvings. Hernani was the birthplace of *Juan de Urbieta*, who took Francis I. prisoner at the battle of Pavia (1525). The English Legion was annihilated here by the Carlists in 1836. Above the town rises the old *Fort Santa Bárbara*, bombarded in vain by the Carlists in 1874. — The train now quits the valley of the Urumea and ascends steadily to the S.W., penetrating the hill of *Burunza* by a tunnel. 20½ M. Station for the high-lying *Andoaín*. Beyond another tunnel the train crosses the *Leizaran*, descending from the left, and enters the fertile and well-peopled valley of the *Oria*, which it ascends as far as Ormaiztegui (see below). 23 M. *Villabona-Cizurquil*.

27½ M. **Tolosa** (260 ft.; *Fonda Mendía*), prettily situated in the green valley of the Oria, which here receives the *Aspiroz*. It contains 8200 inhab. and was formerly the capital of Guipúzcoa. The chief points of interest are the tasteful church of *Santa Maria*, with a colossal figure of John the Baptist on its façade and a handsome modern marble altar in its interior; and the handsome avenues on the Oria and the *Berástegui*, the latter known as the *Paséo de Igarondo*. Most of the numerous manufactories are engaged in making paper (*'papel continuo'*).

Diligences run from Tolosa to the W. to *Azpeitia* (p. 13) and to the S.E., viâ *Betelu*, with celebrated mineral springs (June-Sept.), to *Irurzun*, a station on the railway from Alsasua to Pampeluna (p. 220).

The train penetrates the foot-hills of the mountains to the S. by several tunnels and crosses the Oria fifteen times. Numerous well-to-do villages and manufactories are passed. To the left rise the conical peak of *Aralar* (4835 ft.) and the serrated ridge of *Ataun*. Beyond (33 M.) *Legorreta* and (35½ M.) *Villafranca* we reach (38 M.) *Beasaín* (520 ft.).

Between Beasain and *Alsásua* (p. 15) the railway makes a wide sweep to the W., round the mountain. There are also, however, two direct Roads (10-12 M.), one viâ *Idiazábal* and the *Alto de Echegaráte* (2510 ft.), the other through the valley, viâ *Segura* and *Cegama*, and then over the mountain-pass of *Otzaurte* (p. 15). If we do not go on to Alsasna, the best way of making this attractive excursion is to ascend by one road to the top of the Alto de Echegaráte and return by the other. The church of Cegama contains the tomb of the celebrated Carlist leader *Tomas Zumalacárregui*, who was born at Ormáiztegui in 1788 and fell before Bilbao in 1834. — The Alcalde of Cegama provides guides and donkeys for the ascent of the *Aitzgorri* (p. 15). The route leads through beech-woods to the cadmia mine of *Catavera*. The top commands a wide panorama. The night is spent in the Franciscan convent of *Aranzazu*, on the S. slope. Thence we follow the highroad to (6 M.) *Oñate*, with an Augustine convent in the Renaissance style. From Oñate we drive to (12 M.) *Zumárraga* (see p. 15) viâ *Udana*, *Telleriarte*, and *Legazpia*.

The train continues to follow the Oria, skirting the barren limestone heights of the *Sierra de San Adrian*, to (41 M.) *Ormáiztegui*,

the frequented *Sulphur Baths* of which lie to the left, adjoining the *Viaduct* (330 yds. long, 116 ft. high) over the valley. It then turns nearly to the N.W., ascends along the *Areria*, penetrates the *Arguisano* by a tunnel, and enters the valley of the *Urola*.

47 M. **Zumárraga** (1170 ft.; *Hotel Ugalde*, *Fonda del Paraiso*, both by the rail. station), picturesquely situated at the foot of the *Castillo de Ipenarrieta*, built in 1605 on the *Irimo* (2930 ft.), is the junction of the railway to Bilbao and Miranda de Ebro (R. 2; carriages changed). It is the birthplace of *Miguel López de Legazpi*, the conqueror of the Philippines in 1569, to whom the province has erected a bronze statue designed by Marinas (1897). Opposite, on the left bank of the Urola, lies the sister-town of *Villareal de Urechu*, birthplace of the Basque poet José Maria Iparraguirre (comp. p. 19). In the church is a monument to *Field-Marshal Gaspar de Jauregui* (d. 1884), a Basque hero, who distinguished himself against the French (1810-13) and in the first Carlist war, when he fought on the side of the Cristinos.

At Zumarraga the line turns abruptly to the S. and ascends the valley of *Legazpia*, which is watered by the *Urola*. At (52½ M.) *Brincola* (1660 ft.) it penetrates the E. wall of the valley by the *Tunnel of Oazurza*, which is 3230 yds. long. On emerging from this tunnel we find ourselves on the W. slope of the parallel valley of *Cegama* (p. 14), which we ascend through 12 other tunnels, reaching the culminating point of the line (2015 ft.) in the middle of the tunnel beyond (59 M.) *Otzaurte* (1998 ft.). We enjoy a series of fine views of the fertile valley to the left, and of the limestone heights of the Sierra de San Adrian to the right, including the *Aitzgorri* (ca. 5250 ft.), crowned by the *Ermita di San Adrian*, and the savage *Monte Araz* (3773 ft.).

The train now descends through brushwood, leaving the Echegarāte (p. 14) to the left and skirting the base of the hills of *Alzania*, to (65 M.) **Alsásua** (1740 ft.; *Rail. Restaurant*), a village of *Navarre*, with 2100 inhab. and cold mineral springs (season, Sept. & Oct.), prettily situated in the valley of the *Araquil*. The scenery here is of an Alpine character. To the N. rises the *Sierra di Aralar* (4825 ft.), to the S. the *Sierra de Andía* (4900 ft.); farther off, to the E., are the Pyrenees.

From Alsasua to *Pampeluna* and *Castejon (Saragossa)*, see p. 220.

The Madrid railway now turns to the W., passes (66½ M.) *Olazagutia*, and ascends through the wide valley of *Burunda* to the plateau of *Alăva*, which still bears its primæval name. Navarre is quitted at *Ciorda*. We cross the watershed almost imperceptibly and reach the valley of the *Zadorra*, which carries its waters to the Ebro. The scenery is very desolate. To the N.W. we see the *Mte. Araz* (see above); farther on the *Puerto de Arlaban* (p. 17) comes into sight, and the serrated ridges of the *Peña de Gorbea* (p. 26) and the *Peña de Ambotu*, which separate the plateau of Alava from the deeply

indented valleys of Vizcaya. — 72½ M. *Araya*, at the foot of Mte. Araz; 77 M. *Salvatierra*. Tunnel. To the left is the *Ermita de Estivarez;* to the right are the ruins of the castle of *Guevara*, built in the 15th cent. in imitation of the Castle of Sant' Angelo at Rome.

At (83 M.) *Alegría* the train reaches the fertile *Concha de Alăva*, watered by the Zadorra and several other rivers. This was once the bed of a lake and is now a wide upland plain, bordered by distant mountains. It contains traces of a Roman road and many thriving villages.

92 M. **Vitoria.** — **Hotels** (comp. p. xxii). Fonda de Quintanilla, Calle de la Estación, ¼ M. from the rail. station, good cuisine, pens. 6½-9 p.; Fonda Pallares, Calle de Postas, cor. of the Plaza de la Independencia, with a small garden and baths; Fonda de Peña, adjoining the last, unpretending.

Cafés. *Universal*, *Suizo*, both in the Calle de la Estación.

Post & Telegraph Office, Plaza de la Independencia. — **Bull Ring** *(Plaza de Toros)*, in the S.E. part of the new town.

Vitoria (1730 ft.), capital of the province of Alăva, lies in the centre of the Concha de Alava. Pop. 30,500. It was founded in 581 by Leovigild, King of the Visigoths, after a victory over the Basques, and was taken in 1198 by Alfonso VIII. of Castile.

The Calle de la Estación leads to the N. from the railway-station to the New Town, with its wide thoroughfares and spacious squares. From the end of this street the Calle de Postas leads to the right to the Plaza de Bilbao (p. 17) and to the Plaza de la Independe ncia, with its trees. By turning slightly to the left at the end of the Calle de la Estación, we reach the *Plaza Nueva*, the market-place and winter-promenade of the town. It is surrounded with arcades and was erected in 1791 by Antonio de Olagaibel on the model of the famous Plaza Mayor in Salamanca. On the N. side of the plaza is the *Casa Consistorial*, bearing the arms of Vitoria, a castle supported by two lions. — The Plaza Nueva is adjoined on the W. by the *Plaza Vieja*, with the Gothic church of San Miguél, situated on the slope of the old town. The high-altar, carved in wood, in the Renaissance style of the 16th cent., by *Juan Velazquez* and *Gregorio Hernandez*, is deservedly celebrated as a work of art. On the outside of the choir, down to 1841, hung the well-known *Machete Vitoriano* (now in the town-hall), by which the Civil Governor of the Basque Provinces took his oath of office: 'May my head be cut off with this blade, if I do not defend the fuéros of my fatherland'.

Proceeding to the N.W. from the lower end of the Plaza Vieja, we soon reach the Plaza de la Provincia, adorned with a bronze *Statue of Mateo Beniño Moraza*, the zealous upholder of the fuéros, unveiled in 1895. The Palacio de la Provincia, built in 1858, contains a fine Crucifixion (1643) by *Ribera* (in the hall of the provincial diet) and paintings of SS. Peter and Paul (1637) by the same hand (in an adjoining room; fee ½-1 p.).

We now proceed by the back of the palace to the left, through

the Calle de Juego de Pelota, to the pretty *Paséo de la Florída*, with its well-kept grounds. The *Paséo de la Senda*, to the S., and the *Paséo del Prado*, beyond the railway, call for no remark. A little to the E. of the latter is the *Convento de las Salesas*, built in the Gothic style in 1880, with a lofty tower.

The UPPER TOWN, known as *La Villa Suso* or *El Campillo Suso*, situated on the low ridge to the N. of the new town, contains little of interest. It is most easily reached from the Plaza de Bilbao (p. 16). We first reach the *Villa Vieja*, a girdle of six streets enclosing the Villa Suso. At the N. end of the latter stands the CATHEDRAL OF SANTA MARIA, an unsightly Gothic edifice, built in the 12th cent. and restored in the 14th, with a modern tower. Its only feature of interest is the much-damaged sculptures of the portal. The interior contains a few sadly dilapidated Gothic tombs. In the sacristy is a Pietà ascribed to Murillo(?).

FROM VITORIA TO VERGARA, railway under construction, open as far as (12 M.) *Salinas de Léniz* (in abont 3/4 hr.). — The train passes (8 1/2 M.) *Villarreal de Alava*. on the road from Vitoria to the baths of *Santa Agueda* and *Mondragón*, crosses the mountains a little to the W. of the *Puerto de Arlaban* (1740 ft.), and then descends through the valley of the *Deva* to (12 M.) *Salinas de Léniz*. Diligence hence past the baths of *Arechevaleta* and *Mondragon* to *Vergara*, see p. 18. — Don Antonio Cánovas del Castillo, long the leader of the Conservatives and prime minister of Spain, was assassinated at Santa Agueda (see above) by an Italian anarchist in 1897.

Our line continues to run towards the W., intersecting the celebrated *Battlefield of Vitoria*.

The battle of Vitoria took place on June 21st, 1813. The French, under King Joseph and Marshal Jourdan, were stationed at *Tres Puentes* and *Subejana de Alava*, to the N. of *Nanclares* (see below). The British, under the Duke of Wellington, advanced through the pass of *Puebla* (see below) and took up their position at *Subejana de Morales*. The engagement ended in the defeat of the French, who retired to Vitoria, from which, however, they were soon ousted. Their loss amounted to 6000 men and 120 guns. This battle practically decided the war in Spain.

We now cross the Zadorra and reach (100 M.) *Nanclares de la Oca* (1590 ft.), situated amid the limestone hills, with mineral springs (season, June-Sept.). To the S. we see *Castillo* and *Puebla de Arganzon*, two small and ancient walled towns, lying in a narrow defile, through which the lake of Alava (p. 16) once discharged its waters.

The train again crosses the Zadorra and passes (107 M.) *Manzanos*, the last station in Alava. We now enter the province of *Burgos* and the broad valley of the *Ebro*, here a very insignificant stream. The train crosses the railway to Bilbao (R. 2) and then the *Bayas*, an affluent of the Ebro.

113 M. **Miranda de Ebro** (1485 ft.; *Fonda de Egaña*, *Fonda Rámila*, at the rail. station; **Rail. Restaurant*), the junction of the lines to Bilbao (R. 2) and Saragossa (R. 18). Carriages are changed for these places. — The town of *Miranda*, with 4100 inhab., old walls and castle, and the church of St. Nicholas, lies to the S., on the Ebro.

From Miranda de Ebro to *Medina del Campo* and *Madrid*, see R. 3.

2. From Zumárraga to Bilbao, and thence to Santander and to Miranda de Ebro.

From Zumárraga to Bilbao, 52 M., narrow-gauge railway in 3-4½ hrs. (fares 9 p., 6 p. 45 c., 4 p.). This is a very picturesque trip; best views, as far as Málzaga, to the left. First-class passengers are advised to use the *Coche-Buffet* or dining-car, for which an extra charge of 3 p. is made; the food is simple and not dear. The station in Zumárraga is opposite that of the Northern Railway. In Bilbao the trains arrive at the Achuri station, whence a tramway runs to the town.

From Bilbao to Santander, 74 M., narrow-gauge railway in 3½-4 hrs. (fares 10 p. 35, 7 p. 15, 5 p. 40 c.). Trains start from theConcordia Station.

From Bilbao to Miranda de Ebro, 64 M., railway in 3½-4 hrs. (fares 12 p. 50, 9 p. 40, 5 p. 65 c.). Best views to the left. Departure from the Estación del Norte.

Zumárraga, see p. 15. — The train for Bilbao follows the Northern Railway for a short distance through the wide valley of the *Urola*, then ascends to the W. through a narrow lateral valley on the slope of *Monte Irimo* (p. 15), which divides the valley of the Urola from that of the *Anzuóla*. Near the *Puerto de Descarga* we penetrate the crest of the mountains by a long tunnel. The line, commanding many fine views of the lower part of the Anzuola valley, runs along the N. slope, high above the river. Crossing several side valleys and threading five tunnels, it then descends to (6 M.) *Anzuola*. — Beyond this point the railway affords a good idea of the character of the Basque provinces, as described at p. 2. To the right and left rise lofty hills, covered with chestnuts, oaks, and ferns; the bottom of the beautiful valley is a mass of fruit-trees. Three tunnels. Vergara appears below us to the left. The train reaches it by another tunnel and a sharp curve.

10 M. **Vergara**, a town of 6080 inhab., is finely situated among lofty mountains, at the confluence of the Anzuola with the *Deva*. The *Convenio de Vergara*, concluded in 1839 between the Carlist general *Maroto* and the Spanish general *Espartero*, stipulated that the Basques should lay down their arms and so put an end to the first Carlist war. The church of *San Pedro* contains an admirable statue of Christ by *Montañés* (p. lxi). In the once famous *Seminario*, founded in 1776, is a statue of St. Ignatius by Gregorio Hernandez. — A diligence runs from Vergara to *Salinas de Léniz*, whence there is a railway to Vitoria (see p. 17).

The line, sweeping to the right, crossesa side-valleyby an embankment and then descends on the right bank of the Deva, between low hills, to (14½ M.) *Placencia*. Tunnel. On the high mountain slopes are artificial terraces with groves of chestnuts and fields of corn. We cross the Deva and ascend to the W., on the right bank of the *Ermua*, to (16½ M.) *Málzaga*.

From Málzaga a narrow-gauge railway (¾ hr.; fares 2 p. 10, 1 p. 60 c., 1 p.) runs viâ (4½ M.) *Alzola* (with thermal springs; season, Sept. & Oct.) to (10½ M.) **Deva** (**Hôt. Deva*), a sea-bathing resort, with a small harbour, prettily situated at the base of the *Monte Anduz*. On the mountain is the pilgrimage-church of the *Virgin of Iciar*. About 3 M. to the W. of Deva is the fishing-town of *Motrico*, birthplace of Gen. Cosme Damian de Churruca, who

fell in the battle of Trafalgar (1805; monument). — From Deva viâ *Zarauz* to *San Sebastian*, see p. 13.

18 M. *Eibar*, with manufactories of small-arms. Beyond (20½ M.) *Ermúa*, the first station in *Vizcaya* (p. 20), we ascend through a narrow, richly-wooded glen, one of the finest points on the line. Long tunnel. We then descend on the S.W. slope of the mountains, through fields of corn, to (24½ M.) *Zaldívar*, with sulphur-baths, on the *Azubia* (June-Sept.). — 25½ M. *Olacueta.*

30 M. **Durango** *(Hot. de Olmedal)*, a town of 4235 inhab., prettily situated on the *Durango*, below the mouth of the Azubia, in a wide upland valley enclosed by lofty mountains. It carries on some manufactures and contains one of the oldest churches *(San Pedro de Tavira)* in the Basque provinces.

The train now backs out of the station and descends to the N.W. through the fertile and well-wooded valley of the Durango. 34 M. *Euba.* — 37 M. **Amorebieta,** also the station for *Zornoza.*

From Amorebieta to Pedernales, 15½ M., narrow-gauge railway in 1 hr. (fares 2 p. 90, 1 p. 85, 1 p. 30 c.). — 4½ M. *Zugastieta;* 7½ M. *Múgica.* — 9½ M. Guernica (*Fonda* at the rail. station), a small town of 2200 inhab., splendidly situated on the *Mundáca*, was the seat of the diet of Vizcaya until the abolition of the fueros (p. 4). The deputies met every two years in front of the *Casa de Juntas*, under an oak-tree. The song of the tree of Guernica ('Guernikako Arbola'), by Iparraguirre (p. 15), has become the national anthem of the Basques. — Beyond Guernica the line descends through the pretty valley of the Mundaca, passing several small stations. To the right is a small château of the Empress Eugénie. — From (15½ M.) *Pedernales* a diligence, connecting with the trains, runs viâ (7 M.) *Mundaca*, a fishing-village at the mouth of the river, to (9 M.) Bermeo, the most important fishing-station in Vizcaya (8000 inhab.), with the *Insane Asylum* for the Basque provinces. The bay *(playa)* commands a noble prospect of the sea and coast, extending to the *Cabo Machichaco*, with its lighthouse, on the N.W., and to the hills of *San Sebastian* (p. 11) on the S.E.

The railway to Bilbao follows the valley of the Durango. 40 M. *Lemona;* 45½ M. *Zuazo-Galdácano.* — We now enter the fruitful, wine-producing valley of the *Nervion.* — 47½ M. *Ariz-Dos-Caminos* (p. 26). — 52 M. *Bilbao.*

Bilbao. — **Railway Stations.** 1. *Estación del Norte* (Pl. C, 4), for the line to Miranda de Ebro (p. 17); 2. *Estación de Portugalete* (Pl. C, 4), by the principal bridge; 3. *Estación de Santander* or *de la Concordia*, Calle de Bailen (Pl. C, 4), for the lines to Santandér (p. 23) and La Robla (p. 175). These three are in the New Town. — 4. *Estación de San Agustin* (Pl. E, 3), behind the town-hall, for Las Arenas, Plencia, and Munguía; 5. *Estación de Lezáma* (Pl. D, 5); 6. *Estación de Achuri* (Pl. B, C, 6), for the line to Durango and Zumárraga. These three are in the Old Town.

Hotels (comp. p. xxii; no omnibuses). Hôt. d'Angleterre (Pl. c; D, 4), Boul. Arenal, entr. at Calle de Correo 25, well spoken of; Hot. Antonia (Pl. d; C, 4), Calle de Bideharrieta 14, cor. of the Boul. Arenal, unpretending; Hot. Catalina (Pl. e; D, 5), Calle de Ascao 2, unpretending. These three are all in the Old Town.

Restaurants (comp. p. xxiii). **Antiguo*, Calle de Bidebarrieta 7; *Prusiana*, Calle de la Libertad 1.

Cafés (comp. p. xxiv). *Café Suizo*, on the groundfloor of the Hôt. d'Angleterre and in the Plaza Nueva; **Bolsa*, Boul. Arenal; *Arriaga*, in the theatre; *Café del Comercio*, Arenal 16; *Café de Albia*, Gran Via 8. English ale and Bavarian beer at all.

Cabs with one horse, for 1-2 pers., 3/4 p. per drive, 2 p. per hr., each addit. pers. 1/2 p. more; with two horses, 1-2 pers. 1 1/2 and 2 1/2 p., 3-4 pers. 2 and 3 p. Stand on the Arenal, in front of the theatre; supply limited.

Tramways. 1. From the *Estación de Achuri* (Pl. B, C, 6) by the *Arenal* (Pl. D, 4) to the *Mercado del Ensanche* (Pl. C, 2). 2. From the *Plaza Vieja* (Pl. C, 5) to *Tivoli*. 3. From the *Plaza Vieja* to *Zubálburu*. — **Electric Tramways** from the *Arenal* (Pl. D, 4) to *Algorta*, viâ Déusto, Luchana, Desierto, and Las Arenas, and to *Santurce* viâ Olaveaga, Luchana, Desierto, Sestao, and Portugalete.

Steamers. 1. To *Castro* and *Gijon* (agent, Rufino de Urúburu, Colon de Larreategui). — 2. *Coasting Steamers of the Ibarra Co.* (agent, Berge & Co., Gran Via 5; comp. the 'Guia para los viajeros', mentioned at p. xv). — 3. To *Bayonne* twice or thrice weekly (information at the harbour-office).

Bull Ring (*Plaza de Toros*), outside the New Town. — **Ball Game** (*Pelota*; comp. p. xxxi): *Frontón Euskalduna*, Calle de Hurtado de Amézaga; *Frontón de Abando*, *Frontón de Deusto*, in the suburbs of those names. — **Band** in the Arenal on Sun. and festivals at midday and (in summer only) at 7.30 p.m.

Physicians. *Dr. Campbell*, Gran Via 30; *Dr. Sierra*, Calle de la Espet ranza 21. — **Druggists.** *Bengoa*, Calle de la Estación 12; *Pinedo*, Calle de la Cruz 10; *Pinedo Jun.*, Gran Via 14; *Bolivar*, Calle Correo 3. — **Baths.** *El Nervion*, Calle Nueva (with medicinal baths).

Banks. *Banco de España*, Calle del Banco de España; *Banco de Bilbao*, Plazuela de San Nicolas; *C. Jacquet*, Calle del Correo 34.

Booksellers. *Bulfy & Co.*, Calle Banco de España 3; *Villar*, Gran Via 18. — **Photographs:** *Landáburu (Kunzler)*, Calle de la Cruz 11.

Post Office (*Correo*; Pl. C, 3), Calle Ayala, near the Estación del Norte. — **Telegraph Office,** Plaza Nueva 16 (Pl. D, 5).

British Consul, *C. S. Smith*, Calle de Hurtado de Amézaga 22. — **Lloyd's Agent,** *S. G. Dyer*, Calle del Banco. — *English Church Service* at Portugalete (p. 22); chaplain, *Rev. Arthur Burnell, M. A.*

Chief Attractions (one day): *Arenal; Campo de Volantin; Church of Begoña;* excursion to *Portugalete* and *Las Arenas.*

Bilbao (20 ft. above sea-level), the capital of the province of *Vizcaya* and ranking with Santander as one of the most important commercial towns on the N. coast, lies finely on the *Nervion* (Basque *Ibaizábal*, *i.e.* broad river), amid partly wooded hills, about 8 M. from the sea. Pop. 74,000. The town, which was founded by *Diego Lopez de Haro*, Lord of Biscay, about 1300, was repeatedly besieged by the Carlists in the wars of 1833-35 and 1874, but was never captured. The *Old Town*, on the right bank of the Nervion, has narrow streets and is closely packed between the river and the hills. The *New Town*, on the roomier left bank, has sprung up since the last Carlist war, but it is already much larger than the old town and is steadily attracting more and more of the trade. It includes an English colony of considerable size. The river is crossed by three stone bridges and two iron ones. Though insignificant in itself, it has been so much improved by a process of canalization that ships of 4000 tons burden can enter it at high tide, while its dangerous inundations are a thing of the past. A large outer harbour, protected by two breakwaters, is in course of construction at *El Abra*, at the mouth of the river. Bilbao owes its prosperity mainly to the extensive deposits of iron ore on the left bank of the Nervion. These have been known since hoar antiquity, but were not systematically exploited till the last 20 or 30 years. In 1882-96 about

55 million tons were exported, chiefly to Great Britain and in British ships.

In the middle ages Bilbao was so celebrated for its iron and steel manufactures, that the Elizabethan writers use the term *bilbo* for rapier and *bilboes* for fetters. Thus Falstaff ('Merry Wives of Windsor', III. 5) describes his condition in the buck-basket as 'compassed, like a good Bilbo, in the circumference of a peck, hilt to point, heel to head'.

The most frequented part of the old town and the focus of the life of the entire city is the shady ARENAL (Pl. D, 4), which contains several hotels, the chief cafés, the *Teatro Nuevo*, built by Joaquin Rucoba, and the church of *San Nicolás*, dating originally from the 15th cent. but entirely remodelled in 1743-56. Adjoining the theatre is the small Plaza de Arriaga (Pl. C, 4).

From the Calle de los Fueros, to the S.E. of the Arenal, we pass to the right into the large PLAZA NUEVA (Pl. D, 5), a square in the style of the Plaza Mayor in Salamanca (p. 164), surrounded by lofty buildings and by arcades which are used as winter-promenades. — From the S.E. angle of the Plaza Nueva the short Calle de la Libertad leads to a small plaza with the high-lying station of the railway to Lezama. Here, too, is the **Instituto** (Pl. D, 5), built about 1844, with a *Library* on the groundfloor and a small *Collection of Natural History* on the first floor. The steps on the N.E. side of the plaza lead to the *Roman Catholic Cemetery* and to *Begoña* (p. 22).

The Calle de la Cruz leads hence in the opposite direction, passing (left) the church of *Los Santos Juanes*, to the church of **Santiago** (Pl. C, 5), a Gothic structure of the 14th cent., with a modern façade and tower. At the back is a large hall with pillars. — The Calle Tenderia, continuing the Calle de la Cruz, leads to the PLAZA VIEJA (Pl. C, 5), the market-place of the old town. On the E. side of this, on the site of the Alcazar destroyed in 1366, is the church of *San Antonio Abad*, a Gothic building of the 15th cent., partly modernized in the interior. Just above this point is the *Puente de Achuri*, erected in 1878 near the site of the famous old bridge of St. Anthony, which was taken down the previous year. — To the S.E. is the *Achuri Station* (p. 19).

The new pleasure-grounds below the Paséo del Arenal are more attractive than the parts of the city already mentioned. A short distance to the N. stands the **Casa de Ayuntamiento** (Pl. E, 3), or town-hall, a handsome baroque edifico by *Joaquín Rucoba*, with a lofty tower. The flight of steps in front is adorned with marble figures of Equity and Law; the interior contains a fine vestibule in Carrara marble and a large reception-hall in a Moorish style. — Behind the town-hall lies the *Estación de San Agustin* (p. 19).

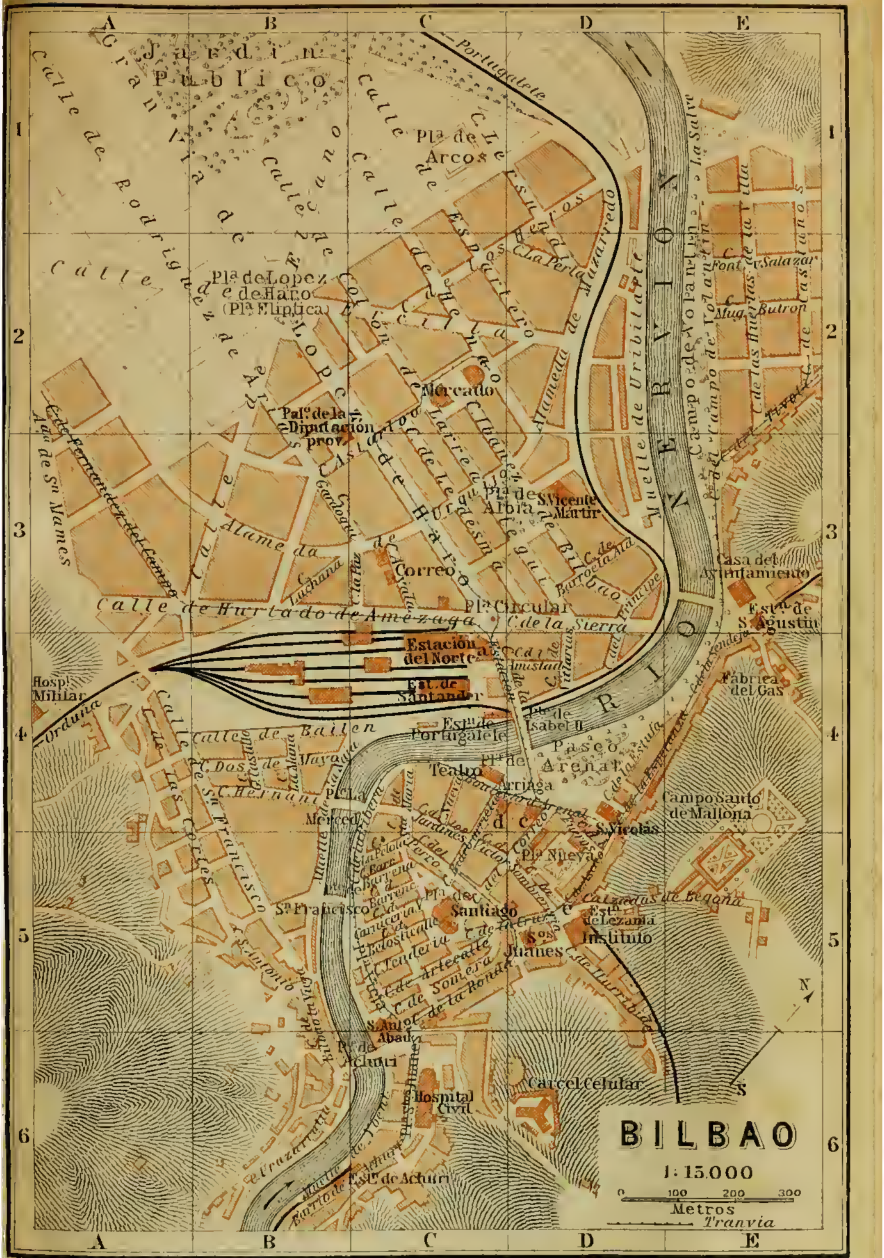
The *CAMPO DE VOLANTIN (Pl. E, 3, 2) descends along the river for about $^1/_2$ M. from the town-hall, commanding a series of beautiful views. The continuation of this street (electric tramway, see p. 20) leads past the (right) large *Jesuit College* to the suburb of *Déusto*, which contains the *Colegio de Sordos-Mudos y Ciegos*

(asylum for deaf-mutes and the blind), erected in 1891. Farther on the road leads past *Luchana*, *Desierto*, and other manufacturing places to *Las Arenas* (p. 23).

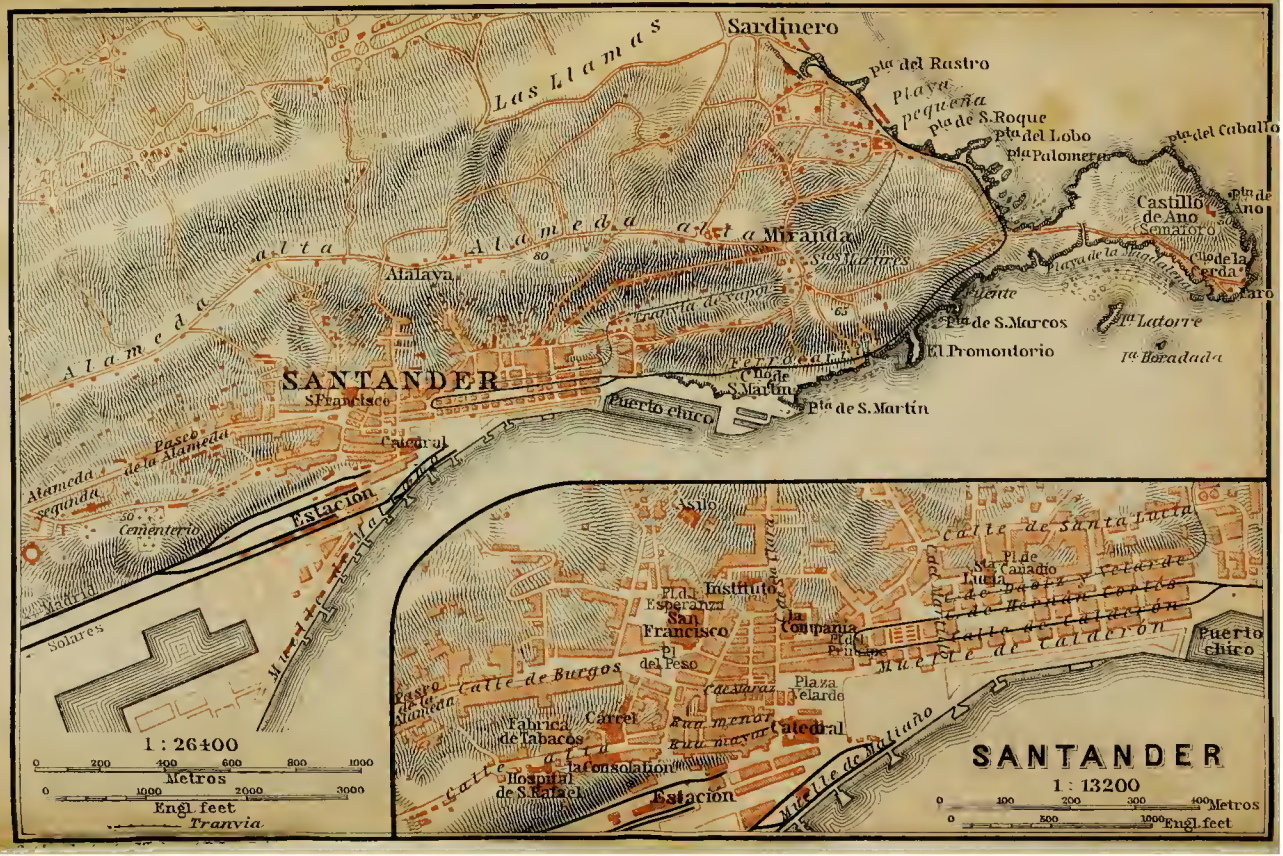
The NEW TOWN *(Ensanche)*, on the left bank of the Nervion, possesses wide streets and substantial modern buildings. The principal approach to it is formed by the *Puente del Arenal* or *de Isabel Segunda* (Pl. D, 4), erected in 1878, which crosses from the Arenal and affords a good view of the shipping in the river. To the left, just beyond the bridge, is the *Portugalete Station* (p. 19). Farther on, at the end of the Calle de la Estación, is the PLAZA CIRCULAR (Pl. C, 3) or *Plaza de Isabel Segunda*, in the centre of which is a fine bronze *Statue of Diego Lopez de Haro* (p. 20), by Benlliure. On the S. side of the plaza is the *Estación del Norte* (p. 19). On the W. side begins the wide GRAN VIA DE LOPEZ DE HARO (Pl. C, B, A, 3, 2, 1), the finest street in the new town, ending for the present at the *Plaza Eliptica* or *de Lopez de Haro* (Pl. B, 2). — A little to the N. of this street lies the *Plaza de Albia*, with its pretty grounds and bronze statue of the poet Trueba (p. 3), adjoined by the church of *San Vicente Mártir* (Pl. D, 3), dating from the 12th cent. but in its present form a Renaissance structure of the 16th cent., with eight massive round piers and fine vaulting. To the W. is the *Mercado de Ensanche* (Pl. C, 2). — To the S. of the Gran Via, at the corner of the Alameda de Urquijo and the Calle Ayala is the modern Gothic church of *La Residencia* (Pl. C, 3). At the corner of the Gran Via and the Calle Astarloa is the new *Palacio de la Diputación Provincial* (Pl. B, C, 2, 3), in the baroque style, by Luis Aladren.

Walks (very attractive). To the *English Cemetery* (Cementerio Inglés), on the left bank of the Nervion, below the New Town. Many British officers are buried here. — From the Instituto (p. 21), past the *Catholic Cemetery* (Campo Santo de Mallona; Pl. E, 4, 5), to the (1 M.) high-lying *Church of Begoña*, a building of the 16th cent., with a tower added in 1870. The hill affords a splendid *View of Bilbao and the valley of the Nervion, seen at its best by evening-light.

FROM BILBAO TO PORTUGALETE, 7½ M., narrow-gauge railway in 25 min. (24 trains daily; fares 80, 55, 35 c.). — From Bilbao to (3¾ M.) *Zorroza*, see p. 23. We then cross the *Cadagua* and reach *Luchana*. The valley contracts. — 4½ M. *El Desierto*, with numerous iron furnaces and foundries. Farther on we cross the *Galindo*, thread a short tunnel, and reach *Sestao*, with iron-works. At low tide the broad channel of the river here is usually dry. — 7½ M. **Portugalete** (*Hôtel-Restaurant Inza*, with a view-terrace; *Bath Restaurant*, with hot and cold sea-baths, both on the quay), a small seaport with 4300 inhab., lies at the mouth of the Nervion in the *Bay of Bilbao*. The narrow streets, with their balconied houses, stretch picturesquely up the hillside. At the top is a tasteful Gothic church. The *Romerías*, or church-festivals, take place on July 25th, Aug. 15-16th, and Sept. 9th. There is a small *English Church* here, used by the British residents and the seafaring community. The **Muelle de Churruca*, a fine quay with good views, extends from the station past the *Puente Vizcaya* (p. 23) and ends in a mole, ⅔ M. long, erected to protect the harbour. The *Lighthouse* at the end of the mole commands a splendid view of the bay. On the low E. bank are *Las Arenas*, *Algorta*, and the *Punta de Galea*, and on he steep W. bank is *Santurce*, all with pretty villas and commanded by he fort on the *Monte de Serantes* (electric tramways to Bilbao, see p. 20)



Geogr. Anst. v. Wagner & Debes, Leipzig.



Sardinero
Las Llamas
Pta del Rastro
Playa pequeña
Pta de S. Roque
Pta del Lobo
Pta Palomera
Pta del Caballo
Castillo de Ano
Pta de Ano
Cllo de la Cerda
Faro
Playa de la Magdalena
Fuente
Pta de S. Marcos
Ia Latorre
Ia Horadada
El Promontorio
Miranda
Sios Martires
Alameda alta
Alameda alta
Atalaya
Tranvia de vapor
Ferrocarril
Cllo de S. Martin
Pta de S. Martin
Puerto chico
SANTANDER
S. Francisco
Catedral
Paseo de la Alameda
Alameda segunda
Cementerio
Estacion
Madrid
Solares
Muelle de Maliaño
1 : 26400
Metros
Engl. feet
Tranvia
Asilo
Calle de Santa Lucia
Pl. de Cañadio
Sta Lucia
Instituto
Pl. de Esperanza
San Francisco
la Compania
Pl. del Principe
Pl. del Peso
Calle de Burgos
Paseo de la Alameda
Plaza Velarde
Fabrica de Tabacos
Carcel
Rua menor
Rua mayor
Catedral
Calle alta
la Consolation
Hospital de S. Rafael
Estacion
Muelle de Maliaño
Puerto chico
SANTANDER
1 : 13200
Metros
Engl. feet

The interconrse between Portugalete and Las Arenas is carried on by the iron ***Puente Vizcaya,** a so-called 'puente trasbordador', constructed in 1893 by *Palacio* of Bilbao at a cost of 800,000 p. (32,000*l.*). Two massive double-piers, 204 ft. in height, stand on stone platforms close to the edge of the river and support a light iron bridge, 530 ft. long and 150 ft. above the water. From this bridge hangs a flying-ferry, abont 16 ft. above the water, moving on wheels and propelled by an engine in the lower part of the E. pier. This can accommodate 200 persons and crosses the river in 1 min. (fare 10 c.). The vehicle is steadied by a net-work of thin wire-ropes, and the stability of the upper bridge is also increased by wire-cables passing over the tops of the piers and embedded in the ground beyond. — **Las Arenas** (*Fonda y Café del Recreo; Fonda Nueva; Hôt. Ventura*, all near the bridge) has an excellent bathing beach, which attracts numerons Spanish visitors in spite of the somewhat unsatisfactory accommodation (season, mid-June to end of Sept.). There are an unpretending Curhans and numerous lodging-honses. Las Arenas is connected by electric tramway (see p. 20) with Bilbao (40 c.) and (1 M.) *Algorta* (20 c.), another small sea-bathing resort, and with Bilbao also by railway ($7^1/_2$ M.; 20 trains daily; fares 70, 50, 35 c.; station at Bilbao, see p. 19). Another narrow-gauge railway rnns viâ Algorta to ($9^1/_2$ M.) *Plencia*, a seaside-resort at the month of the river of that name, and to *Munguía.*

The RAILWAY FROM BILBAO TO SANTANDER (fares, etc., see p. 18) is one of the most picturesque in Spain, especially in its first half. The train descends the rapidly expanding valley, generally close to the left bank of the Nervion. It passes *San Mamés* and *Oleveaga*, with numerous vineyards, and reaches ($3^3/_4$ M.) *Zorroza*, where it parts company with the line to Portugalete (p. 22). — Farther on we skirt the *Rio Cadagua*, an affluent of the Nervion, passing several iron-mines. 6 M. *Iráuregui;* 8 M. *Zaramillo*. Fine mountainous district. 10 M. *La Cuadra;* 11 M. *Sodupe;* $14^1/_2$ M. *Güeñes.*

15 M. *Aranguren*, with a large paper-mill, is the junction of a narrow-gauge branch-line to *Valmaseda* and (82 M.) *Mataporquera* (see p. 175).

The line quits the Cadagua and threads several tunnels. 22 M. *Arcentales;* 25 M. *Villaverde de Trucíos.* — The *Tunnel de la Escrita* (1M. long) penetrates the crest of the Fresnedo Mts. $31^3/_4$ M. *Carranza*, the last station in the Basque province of Vizcaya. — $32^1/_2$ M. *Molinar*, with its thermal springs (June-Sept.), lies on the Rio Carranza, the picturesque ravine of which the train follows, crossing from side to side of the river. — $37^1/_2$ M. *Gibaja.* Tunnel. 40 M. *Udalla.* We descend along the Rio Ason. 43 M. *Marrón;* 45 M. *Angustina.* We cross the Rio Carrasa.

$47^1/_2$ M. *Treto* has steamboat communication with the refuge-harbour of *Santoña* (Lloyd's Agent, Carlos Albo), finely situated at the foot of the Peña de Santoña. On both sides stretch extensive fields of maize. — 52 M. *Gama;* 55 M. *Beranga*, on the Rio Solorzano; 60 M. *Hoz de Anero;* $61^1/_2$ M. *Villaverde de Pontones.* We cross the Santo Tomás and the Niera. — 63 M. *Orejo*, the junction of a line to ($1^1/_2$ M.) *Solares* (p. 25), the hills of which are seen to the left. We cross the Ria Tijero. — 65 M. *Heras*, at the head of the Bay of Santander. To the left rises the Peña Cabarga. We cross the Ria de San Salvador. 69 M. *Astillero* (p. 26); $69^1/_2$ M. *Maliaño.*

74 M. **Santander.** — **Railway Stations** (on the S.W. side of the town). 1. *Estación del Norte*, for the railway to Madrid; 2. *Estación de Solares*, for Bilhao (Portugalete); 3. *Estación del Cantabrico*, for Torrelavega and Cabezón de la Sal. — Cabs at the exits from the stations.

Hotels, generally crowded in summer. With view of the harbour: EUROPA, Calle Mendez Nuñez 2, pens. 8-16 p.; CONTINENTAL, Calle Mendez Nuñez 1; GRAN HOTEL DE FRANCISCA GOMEZ, Muelle de Calderón 11 (telephone and electric light), pens. 8-15 p. — Less pretending: FONDA IGNACIA, Calle Santa Clara 3; LAS DOS AMIGAS, Calle Bailén 2. — Outside the town, at the Sardinero: GRAN HOTEL, CASTILLA, GRAN HOTEL DE PARIS. — *Lodgings* from 600 to 2000 p. for the season, according to the situation.

Cafés-Restaurants. *Café Suizo*, Muelle de Calderón; *El Cantabrico*, Calle Hernan Cortés; *C. Ancora*, Muelle de Calderón, less expensive. — Beer at *La Cruz Blanca*, Alameda Segunda, and *La Austriaca*, Alameda Primera

Cabs. Per drive in the town and to the railway-stations and baths, 1-2 pers. 2 p., each addit. pers. 1 p.; per ½ hr. 2 p., per hr. 4 p.; trunk 1 p., small articles of luggage 25 c. It is advisable to make a bargain beforehand. — The **Small Boats** for pleasure-trips have no fixed tariff; bargaining necessary.

Tramways. 1. From the *Muelle de Calderón* viâ the Calles Atarazanas, Becedo, Burgos, and San Fernando to *Peña Castillo* (fare to the beginning of the Calle San Fernando 10-15 c., thence to Peña Castillo 30 c.). 2. From the *Calle del Martillo* to *Miranda* (fare 15 c.).

Steam Tramways. 1. From the *Plaza Numancia* by the Cuatro Caminos, Fuente de la Salud, and Campogiro to *San Justo* (10-20 c.). — 2. From the *Calle Hernan Cortés* (Arcos de Dóriga) to the *Sardinero* by San Martin and La Magdalena (20-30 c.). — 3. From the *Calle Daoiz y Velarde* to the *Sardinero* (20-30 c., return-tickets 40-60 c.).

Steamers ply to *Bilbao* twice weekly, to *Gijon* and *Corunna* two or three times a week.

Post Office, Calle Ruhio 2. — **Telegraph Office**, Calle de Carhajal 2.

Theatre, Calle Arcillero 27. — **Basque Ball Game**, Calle de las Animas 4. — **Bull Fights** in the *Plaza de Toros*, Cuatro Caminos. — **Concerts** in summer at the *Sardinero Casino* (adm. generally 2 p. 50 c.). Bands play in the Plaza de la Libertad and in the gronnds of the Muelle de Calderón, 9-11 p.m.

Baths. *Calle Santa Lucia 1*, open all the year round; *Calle General Espartero 7*, in summer only. — Sea Bathing at the *Playa del Sardinero* (75 c., incl. dress and towels; bath with warm sea-water 1 p. 75 c.) and the *Playa de la Magdalena* (50 c.; with warm water 1 p. 25 c., with sulphur 2 p.).

Physicians. *Dr. R. Taylor*, Calle San Fraucisco 17; *Dr. R. de la Vega*, Calle Hernan Cortés 5; *Dr. E. de Oyarbide*, Calle Daoiz y Velarde 15; *Dr. R. Riva Heran* (speaks French), Calle del Puente 2. — **Dentists.** *C. MacConachy* (American), Muelle de Calderón 31; *Dr. Benet*, Muelle de Calderón 14. — **Druggist**, *Dr. Hontañon*, Calle Hernan Cortés 2.

British Consul, *Winter W. Single*, Plaza de Velarde 16. — **Lloyd's Agents**, *C. Hoppe & Co.*, Muelle 17.

Clubs. *Circulo de Recreo*, *Club de Regatas*, both on the Muelle de Calderón; *Casino del Sardinero*, at the Sardinero.

Bookseller: *L. Gutierrez*, Calle de San Francisco 30. — **Photographs**: *P. Urtasun*, Plaza Vieja 4.

Banks. *Banco de España* (branch-office of the Bank of Spain), Calle de Velasco 3; *Banco de Santander*, Muelle de Calderón 2. —**Money Changer**, Muelle de Calderón 4.

Santander, the capital of a province originally belonging to Old Castile, the see of a bishop, one of the most important seaports on the N. coast of Spain, and also a fashionable watering-place, is charmingly situated on the sheltered bay of its own name, enclosed

by picturesque hills. Pop. 50,640. The climate is mild, but damp and changeable. Santander is divided into an upper or old, and a lower or new town. The latter consists of handsome parallel streets and fine squares, some of which are beautified with pleasure grounds. On the S. it is bordered by the *Muelle de Calderón*, a wide quay extending from the custom-house to the suburb of *Malnedo*. The closely built old town begins at the old castle of *San Felipe*, is bordered on the E. by the *Calle Alta*, and reaches on the S.W. to the quay of *Maliaño*.

The chief centres of life and traffic are the handsome *Plaza Velarde*, with a monument to Velarde, a native of Santander and one of the heroes of the 'Dos de Mayo' (p. 64); the busy Calles Atarazanas and San Francisco; the gardens of the Muelle de Calderón, with an unimpeded and extensive view of the Peña Cabarga and the ranges of Solares, Valnera, and Tornos; and, finally, the Muelle de Calderón, or mole itself, with the custom-house, magazines, warehouses, and wharves, and an arm projecting far into the harbour. At the *Maliaño Quay* lie the vessels embarking the iron ores from the mines of Camargo and Puente Arco; the loading is carried on mainly by women. A monument here marks the spot where about 800 men lost their lives on Nov. 3rd, 1893, through the blowing up of the steamer 'Machichaco', laden with dynamite and iron rails.

The Cathedral, in the old town, a Gothic edifice of the 13th cent., is somewhat heavy-looking and has been disfigured by restoration. The tower rises over an open chamber with pointed vaulting. The high-altar enshrines the remains of the martyrs Emeterius and Celedonius, the patron-saints of Santander. The font, with an Arabic inscription, once formed part of a fountain. The Crypt *(del Cristo de Abajo)* is interesting.

The remaining churches are nearly all modern and uninteresting, like the many philanthropic and other institutions. — The *Instituto de Segunda Enseñanza* (secondary school) contains the nucleus of a collection of local antiquities, including Roman milestones and inscriptions.

Walks. The *Alameda* is pleasantly shaded with trees. The *Alameda Segunda* is the scene of the annual fair (féria). It is continued by the *Alameda Alta*, which follows the crest of the hills bordering the bay and leads to the suburb of *Miranda*, passing numerous villas and gardens, the *Atalaya* or signal-tower, and the dilapidated *Fort Lopez Baños*. — The *Camino del Sardinéro* leads to the E. beyond Miranda to the *Capilla de los Martires*, founded by fishermen and sailors, and on to the bathing-places (fine views of sea and coast). — About 20 M. to the W. of Santander (nearest rail. station, *Torrelavega*, p. 156) is *Santillana del Mar*, the birthplace of Gil Blas.

Excursions. We may follow the coast to the E. to the lighthouse on the *Punta del Puerto (Castillo de la Cerda)* and the adjacent signalling station *(Semáforo)*. — To the N. we may drive to *Cabo Mayor*, with a lighthouse and the *Puente Forado*, a natural limestone bridge of considerable dimensions. — To the E., outside the bay, lies the island of *Mouro*, with its lighthouse, a pleasant point for a sail.

Railway-excursions may be made to (12 M.; train in 35 min., fares 1 p. 65, 1 p. 25, 75 c.) the pleasantly situated thermal baths of **Solares** (*Hot. La Lepina;* July-Sept.) and to (5½ M.; train in 20 min., fares 80, 50, 30 c.) *Astillero* (La Gran Via), on the S. side of the Bay of Santander, once famous for its ship-building and now the port of embarkation for the ores mined in the district of Cabarga.

There are several sulphur-baths in the wooded valleys of the neighbouring mountains, the chief of which are those of *Ontaneda* (76° Fahr.) and *Alceda* (81°; June-Sept.). They are reached by train to Renedo (p. 156) and carriage thence (3-4 p. for each pers.).

The Railway from Santander to Cabezon de la Sal, at present of importance for the adjacent iron-mines only, will become of more general interest when it is prolonged to *Infiesto* (p. 180) and so affords direct communication with Oviedo and Gijon.

The Railway from Bilbao to Miranda de Ebro (fares, etc., see p. 18), starting from the Estación del Norte, passes through a tunnel and ascends the left bank of the Nervion. On the slopes are many iron-mines. — 4½ M. *Dos Caminos* (p. 19). — 6 M. *Arrigorriaga*, with a paper-mill. The name (Basque: 'red-dyed stones') commemorates the victory of the Basques of Vizcaya over Ordoño, son of Ramiro I. of Asturias (848). — 9½ M. *Miravalles*, with a machine-factory, in a pretty wooded district. The train crosses the river eight times. — 13 M. *Areta*, at the confluence of the *Orozco* with the Nervion. We enter the province of *Alăva*. — 13¾ M. *Llodio*, amid vineyards and groves of nut-trees. To the right are the small ferruginous and saline baths of *Luyando* (June-Sept.). Near by is a stone cross, on the site of the *Malato Tree*, which marked the N. limit of the recruiting powers of Castile (comp. p. 4). — We cross the river three times more. — 21½ M. *Amurrio* (605 ft.). On the slopes are several Basque farms (p. 4). — The train continues to follow the left bank of the Nervion. The next bit of the line is the finest of all, a rise of 1400 ft. being overcome in about 20 M. To the left the view extends to the crest of the Cantabrian Mts. and includes the *Peña de Gorbea* (5065 ft.), the highest summit in Vizcaya. The valley contracts. To the left, about 650 ft. above the valley and about 2 M. distant as the crow flies, may be seen the higher part of the railway.

25½ M. **Orduña** (ca. 935 ft.), an ancient town of 3000 inhab., frequently mentioned in Basque history, lies in the uppermost level of the Nervion valley, a high-lying plain bounded on the W. by the abrupt limestone cliffs of the *Peña de Orduña.*

The railway ascends on the E. side of the valley, at first on the E. flank of the Peña de Orduña, and describes a curve of 7-8 M. in length, the ends of which are only ½ M. apart. About halfway, near the village of *Délica*, it crosses the Nervion and threads two short tunnels. To the left we have a retrospect of Orduña and the section of the railway we have just passed over. The line now enters the valley of the *Orozco*. 34 M. *Lezama*. Another great curve and three tunnels bring us to (40 M.) the grandly situated *Inoso*, beyond which the train ascends, high up on the mountain-side, with fine views

(left) of the deep wooded valley of the Orozco and the Peña Gorbea, to the *Gujuli Tunnel* (2045 ft.), through the *Montaña de Gujuli*, the watershed between the sea and the valley of the Ebro. The line then descends, through an oak-forest on the S. slope of the Cantabrian Mts., to (43½ M.) *Izarra* (Basque 'star') and enters the attractive valley of the *Bayas*. — 51½ M. *Zuazo*, with sulphur-baths, lies to the left, on the steep hillside. The valley contracts and forms the limestone gorge of *Techas*. Tunnel. — 55½ M. *Pobes*. We cross the river several times, and descend in a curve to the valley of the *Ebro*.

64 M. **Miranda de Ebro**, see p. 17. — From Miranda to *Burgos*, see R. 3; to *Saragossa*, see R. 18.

3. From Miranda de Ebro viâ Burgos and Valladolid to Medina del Campo *(Madrid, Lisbon)*.

158 M. Railway in 5½-9 hrs. (fares 30 p. 45, 22 p. 75, 13 p. 65 c.). — For the various express-trains, see p. 8. — Seats should be taken to the right, as far as Pancorbo.

Miranda de Ebro, see p. 17. The train crosses the Ebro, leaving the town of Miranda to the left, and sweeps round to the E. To the W. we see the barren *Monte Bilibio*, the last summit of the limestone ridge of the *Sierra de Toloño*, and the *Buradon*, which belongs to the *Sierra de Pancorbo (Montes Obarenes)*. The line then ascends rapidly to the **Garganta* or *Gorge of Pancorbo*, formed by the *Oroncillo* on its passage through the limestone mountains. At the mouth of the ravine, to the left, are the ruins of the convent of *Bugedo*. Beyond two tunnels we reach the first expansion of the gorge, where we obtain fine views behind us and of the valley of Ameyugo to the W. We then cross a bridge and thread a narrow part of the defile, flanked by jagged and precipitous cliffs. Beyond two more tunnels the train enters the second expansion of the ravine and stops at (124 M.) *Pancorbo* (2073 ft.), a wretched village, with the ruins of two castles, *Santa Maria* and *Santa Engracia*. Fine retrospect of the serrated cliffs of the Montes Obarenes, which extend towards the N.W.

We now reach the upland plains of *Old Castile*, where the eye is wearied by the interminable expanse of corn-fields. The train ascends steadily, at first along the *Oca*.

25½ M. *Briviesca* (2330 ft.), an unimportant town with 3545 inhab., was the Roman *Virovesca*. A meeting of the Cortes, held here in 1388, decreed that the heir-apparent to the throne of Castile should bear the title 'Prince of Asturias', a style that is still adhered to. The *Capilla de Sopraga*, in the Collegiate Church, and the suppressed convent of *Santa Clara* contain admirably carved altars (p. lx).

About 15 M. to the N. of Briviesca (diligence) lies **Oña**, with the celebrated Benedictine convent of *San Salvador* (now suppressed), founded by *Count Sancho García* in 1011. It contains the interesting tombs of four kings (comp. pp. l, lxv). About 3 M. farther on is *La Horadada* (*i.e.* 'the perforated'), a Roman bridge across the Ebro.

35 M. *Santa Olalla.* The line then sweeps round *Piedrehita*, threads four tunnels, and reaches the bleak and stormy plateau of the *Brújula* (3160 ft.; highest point, to the W., 3265 ft.), forming the watershed between the Ebro and the Douro. We then descend along the small *Vega* to (45 M.) *Quintanapalla.* In the little church of the village, which lies about 1 M. from the station, Charles II. of Spain was married in 1682 to Marie Louise, eldest daughter of the Duke of Orleans, brother of Louis XIV. — As we approach Burgos the country becomes flat and dreary. To the right appear the castle and cathedral of Burgos, to the left the Cartuja de Miraflores (p. 39); in the extreme distance is the *Sierra de la Demanda* (p. 222). Finally we cross the *Arlanzón* and skirt the Quinta Promenade (p. 38).

55 M. **Burgos**, see p. 29.

Beyond Burgos we see the convent of Las Huelgas (p. 39) to the right. The line follows the Arlanzón as far as Torquemada (see below). Farther on, to the left, are the heights of the *Sierra de Covarrúbias.* 61 M. *Quintanilleja;* 67 M. *Estepar;* 74 M. *Villaquirán;* 81 M. *Villodrigo*, the first station in the province of *Palencia*, once part of the kingdom of Leon. We cross the Arlanzón at its confluence with the *Arlanza*, which descends from the Sierra de la Demanda (to the E.). 88 M. *Quintana ('del Puente').*

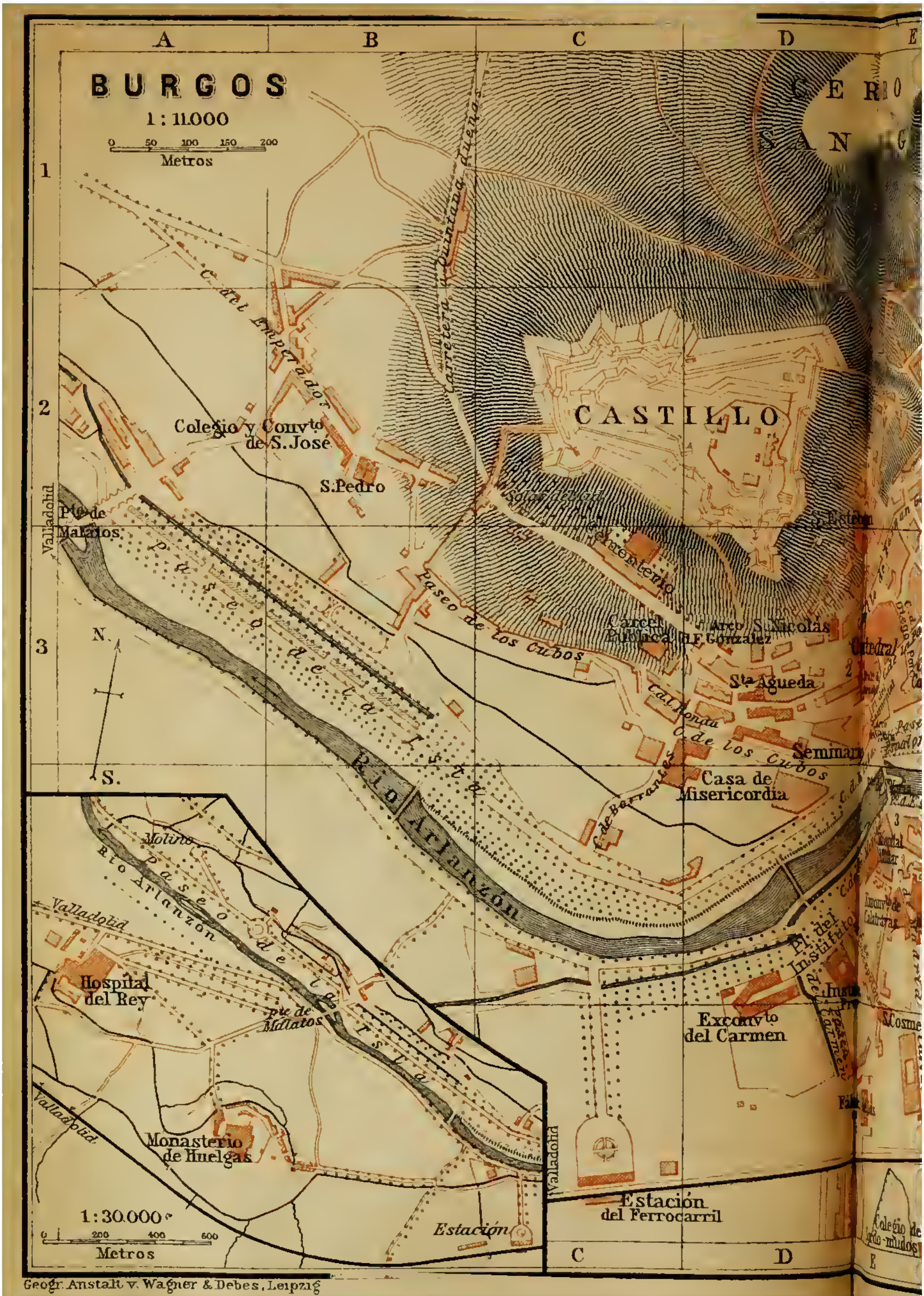
95 M. *Torquemada*, probably the home of Thomas de Torquemada (d. 1498), the notorious Grand Inquisitor of Spain. It is situated a little below the point where the Arlanzón joins the *Pisuerga*, which flows from N. to S. We soon cross the latter river. — 102½ M. *Magaz*, with a ruined castle.

108 M. **Venta de Baños** *(Rail. Restaurant)*, the junction of the railways to Santander (R. 10), Asturias, and Galicia (R. 13). Near Venta are the *Baños de Cerato*, the medicinal spring of which cured Recceswind, King of the Visigoths, of the stone. The small basilica of San Juan Bautista was erected by the grateful monarch in 661. The horseshoe-arches were doubtless added at a later restoration.

The train crosses the *Carrion* and follows first the right bank of the Pisuerga and then the *Canal of Castile* (p. 42), which runs parallel with the river through the corn-growing *Tierra de Campos.* To the left lies *Tariego*, with its cave-dwellings; to the right is the convent of *San Isidro de Dueñas.* At (111 M.) *Dueñas* Isabella the Catholic met Ferdinand of Aragon before their marriage. — The train now enters the province of *Valladolid*, also belonging to the old kingdom of Leon. 121 M. *Corcos-Aguilarejo;* 123½ M. *Cabezón*, now entirely bereft of its quondam importance. The train crosses the Pisuerga by a nine-arched bridge, and then the *Esgueva.*

131 M. **Valladolid**, see p. 42.

FROM VALLADOLID TO ARIZA, 159 M., railway (one through-train daily) in 9¼ hrs. (fares 30 p. 75, 23 p. 5, 15 p. 40 c.). The most important intermediate stations are: 12½ M. *Tudela de Duero;* 37½ M. *Peñafiel;* 62 M.


BURGOS
1 : 11.000
0 50 100 150 200
Metros
A
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D
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1
2
3
CASTILLO
C. del Emperador
Carretera de Quintana dueñas
Colegio y Convto de S. José
S. Pedro
Pte de Malatos
Valladolid
Paseo de la Isla
Rio Arlanzon
N.
S.
Paseo de los Cubos
Cementerio
Carcel Pública
Arco F. Gonzalez
Arco S. Nicolás
S. Esteban
Catedral
Sta Agueda
Cal. Ronda
C. de los Cubos
Seminar
Casa de Misericordia
C. de Barrantes
Pl. del Instituto
Excon vto del Carmen
S. Cosme
Estación del Ferrocarril
Molino
Rio Arlanzon
Paseo de la Isla
Valladolid
Hospital del Rey
Pte de Malatos
Monasterio de Huelgas
1:30.000
0 200 400 600
Metros
Estación
Geogr. Anstalt v. Wagner & Debes, Leipzig

E
F
G
H
Santander
Paseo de los Vadillos
Fuente
Exconvto de S. Francisco
Plaza de Toros
Audiencia (Cuartel)
S. Gil
Parque de Artilleria
S. Lesmes
Convto de Monjas Bernardas
S. Lorenzo
Casa del Cordon
Hospital y Presidio
Plaza Mayor
Casa Consistorial
Correo
Cuartel de Infanteria
Teatro
Cuartel de Caballeria
Rio Arlanzon
Pte de S. Pablo
Pte de Sta Maria
Hospital Militar
Exconvto de Trinitarias
Convto de Carmelitas
Convto de las Madres de Dios
Cuartel de Caballeria
Exconvto de Calatravas
S. Luis
S. Cosme
Convto de Monjas de Sta Clara
Colegio de Sordo-mudos
1 Diputación provincial F 3
2 Plaza de Sta María D 3
3 Plaza de Vega E 4

Aranda de Duero, a picturesque old town on the right bank of the *Douro*, with 5000 inhabitants. — 126½ M. **Almazán**, a high-lying town of 2600 inhab., commanding a fine mountain-view, with remains of the old walls and gates destroyed by the French in 1810, and a famous bridge over the Douro, 180 yds. long and having thirteen arches. Almazán is the junction of the railway from Alcuneza to Soria (p. 204). — 159 M. *Ariza*, a station on the railway from Madrid to Saragossa (p. 205).

A branch-line (25½ M., in 2 hrs.) runs from Valladolid to the small town of *Medina de Rioseco* (p. 42).

The train now enters a monotonous and almost treeless plain, crosses the *Douro* a little above *Puente de Duero*, and then the *Cega*, an affluent from the S., at (140 M.) *Viana de Cega*. Beyond (143 M.) *Valdestillas* we cross the *Adaja* (p. 46). 147½ M. *Matapozuelos*. At (152½ M.) *Pozaldez* the country again becomes more fertile.

158 M. **Medina del Campo** (2370 ft.; *Fonda del Norte*, *Fonda del Comercio*, both indifferent; *Rail. Restaurant*, with rooms, well spoken of), an important railway centre, being the junction (carriages changed) for the lines to Salamanca and Portugal (R. 12), to Madrid viâ Avila (R. 6), to Madrid viâ Segovia (R. 7), and to Zamora (see below). The town, an old place with 5950 inhab., is picturesquely situated on the *Zapardiel*. The collegiate church of *San Antolin*, built in the Gothic style in 1503, contains several good retablos and a banner of the kings of Castile. The *Castillo de la Mota*, now partly in ruins, was erected by Fernando de Carreño in 1440 and was a favourite resort of Isabella the Catholic, who died here in 1504.

From Medina del Campo to Zamora, 56 M., railway in 3¾-4 hrs. (fares 10 p. 35, 7 p. 80, 5 p. 20 c.). The chief intermediate stations are *Nava del Rey*, *Castro Nuño* (where the *Douro* is crossed), and *Toro* (p. xliv). — *Zamora*, see p. 171.

Continuation of the Journey viâ Avila or Segovia to Madrid, see pp. 45-52.

4. Burgos.

The **Railway Station** (*Estación del Ferrocarril*; Pl. C, 5) lies a little out of the way, in the Barrio de Santa Dorotea, to the S.W. of the city.

Hotels (comp. p. xx). Hotel del Norte y de Londres (Pl. b; E, 3), Calle de Lain Calvo, pens. 9-12, omn. 1 p.; Hotel de París (Pl. a; F, G, 3), in the Espolon, ½ M. from the cathedral; Hot. Monin (Pl. c; F, 3), Calle del Almirante Bonifaz 7 and 9, in the Spanish style, unpretending, pens. 6-8 p. — *Café Suizo*, in the Espolon.

Baths. *El Recuerdo*, Paseo de los Vadillos; *Azuela*, Calle de la Puebla 35.

Booksellers. *Herce*, Plaza de Prim 21; *Rodriguez*, Calle de Lain Calvo 12. — **Photographs** sold by the verger of the cathedral, in the sacristy of the Capilla del Condestable (p. 34).

Theatre (Pl. F, 3), in the Espolon. — **Bull Ring** (*Plaza de Toros*; Pl. G, 2), Paseo de los Vadillos.

Post Office (*Correo*; Pl. F, 3), Espolon 58. — **Telegraph Office** (Pl. F, 2), Calle de Lain Calvo.

Principal Attractions (visit of one day): *Espolon* (p. 31); *Cathedral* (p. 31); excursion to the *Cartuja de Miraflores* (p. 39).

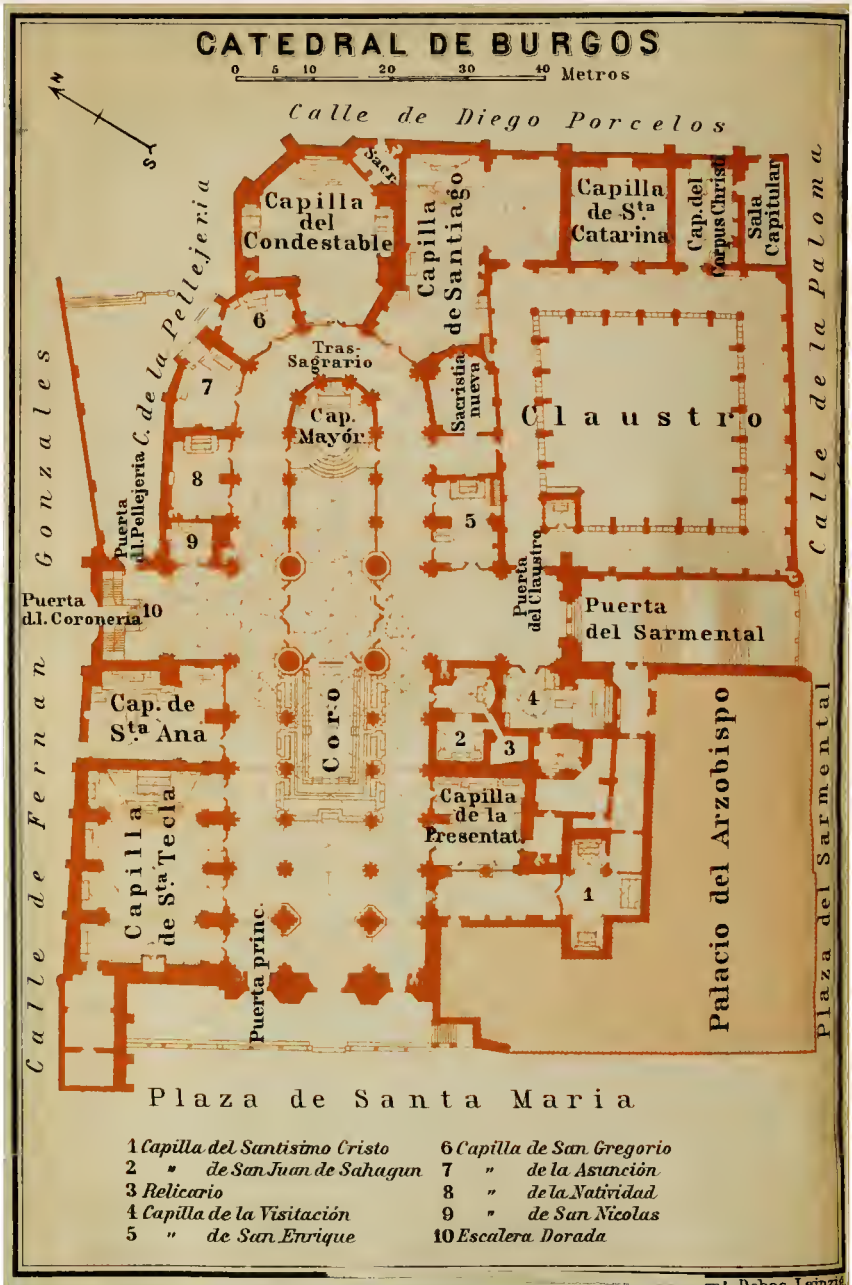
Burgos (2785 ft.), the capital of the province of the same name and the seat of the Captain-General and of an Archbishop, lies in the midst of the monotonous plateau of North Castile, on both banks

of the *Arlanzón*, an insignificant stream subject to dangerous inundations. The city, with its 30,850 inhab., presses closely on a hill (300 ft.) surmounted by the ruins of an old castle. At the S.W. base of this hill, on a site partly hollowed out in it, stands the cathedral, one of the marvels of the Gothic architecture of Spain. The city is surrounded by promenades. The fertile plain around Burgos, in the midst of which lies Las Huelgas (p. 39), is watered by the various channels through which the *Pico* brook (N.W.) is led and by the ramifications of the Arlanzón. — The summer at Burgos is excessively warm, but for the greater part of the year the climate is one of the coldest in Spain. While exposed in summer to the torrid S. wind, it is visited at other seasons by the prevailing N.W. and N.E. winds, which bring the cool air from the mountains to the N. Burgos, and not Madrid, is the true source of the popular phrase: *nueve meses de invierno, tres de infierno. Andrea Navagero*, Venetian ambassador to Spain in 1524-26, asserts that 'the sun, like everything else, has to be imported into Burgos'. Snow has been known to fall here at the end of June.

The **History** of Burgos is closely connected with that of Leon and Old Castile. A special charm belongs to it as the home of the national hero of Spain, that courageous but cruel and faithless condottiere *Rodrigo (Ruy) Diaz de Vivar* (1026-99), known as the Spanish *Campeador* (or champion), with the Arabic suffix *el Cid (Sidi, Said* = lord), who raised himself to the position of ruler of Valencia. We can still tread the 'solar' ('casa sola') on which stood the house in which he was born, and we may visit his remains in the town-hall (p. 31), where they now repose (since 1883), after having been originally buried in the convent of Cardeña (p. 40) and then undergoing a series of strange vicissitudes, including a partial transportation to Sigmaringen in Germany. About 6 M. to the N. of Burgos lies the village of *Vivar*, whence the Cid took his name. In the church of Santa Agueda (p. 37) King Alfonso VI. swore solemnly to the Cid that he was not the murderer of his brother Sancho (comp. *Southey's* 'Chronicle of the Cid', III. 11). Ximena, wife of the Cid, lived in a small house near the convent of Cardeña from the fall of Valencia (p. 303) till her death in 1104.

According to tradition Burgos was founded in 884 by *Diego Rodriguez Porcelos*, a Castilian count. At first it was under the protection of Asturias. However, after Ordoño II. had massacred the descendants of Porcelos, the city adopted a republican form of government and elected its own 'Magistrados', the first of whom are said to have been *Nuño Rasura* and *Lain Calvo*. In the time of *Fernan Gonzalez* (p. 36) it became capital of the countship of Castile. Later it passed by marriage to the united kingdoms of Leon and Castile and was selected as the capital of Old Castile. In 1074 it was made the seat of a bishop, instead of Auca (now Oca), but it lost much of its splendour when the royal residence was transferred to Toledo in 1087. It joined the Comuneros (p. 63), but appeased the wrath of Charles V. by building the triumphal gate of Santa Maria (p. 31). Thenceforward Burgos merely vegetated; 'nothing remains except its name' says a writer of the 17th century. In modern times, however, there has been some improvement; and Burgos now makes the impression of a well-kept and thriving town. — In 1812 Wellington besieged Burgos four times without success, but it surrendered to him the following year.

From the railway-station (Pl. C, 5) an avenue leads to the N. to the river *Arlanzón*, here bridled by a weir *(presa)*. Opposite, on the right bank, are the *Paseo de la Isla* (p. 37) and the *Palacio de Justicia*, erected in 1878-83. To the right, on the left bank of the



1 *Capilla del Santisimo Cristo*
2 " *de San Juan de Sahagun*
3 *Relicario*
4 *Capilla de la Visitación*
5 " *de San Enrique*
6 *Capilla de San Gregorio*
7 " *de la Asunción*
8 " *de la Natividad*
9 " *de San Nicolas*
10 *Escalera Dorada*

er & Debes, Leipzig.

river, in the Plaza del Instituto, is the former *Colegio de San Nicolas*, containing the *Instituto Provincial* (Pl. D, 4), a technical academy. Fine view of the cathedral. Farther to the right, in the Contrada de la Merced, is the old *Convento de la Merced*, now the *Military Hospital* (Pl. E, 4).

The *Puente de Santa Maria* (Pl. E, 3, 4), with its five arches, leads across the river to the handsome **Paseo del Espolon Viejo** (Pl. E, 3), so named from the shape of the bridge-pier (espolón = spur) where it begins. It contains the *Theatre* (Pl. F, 3) and several of the 'Reyes' (see p. 96) presented by Charles III. in 1747. A band plays here in the evening. On the N. side of the Espolon, with its main façade towards the Plaza Mayor, stands the **Casa Consistorial** (town-hall; Pl. E, 3), built by *Gonzalez de Lara* in 1788. The *Salón de Sesiones* contains the rough wooden chair of the early 'Jueces' Nuño Rasura and Lain Calvo (p. 30). Some of the bones of the Cid and Ximena (p. 30) are preserved in the *Capilla*.

The picturesque PLAZA MAYOR (Pl. E, F, 3), with its shops and arcades, is in the form of an irregular pentagon, in the middle of which rises a *Statue of Charles III.*, by Antonio Tomé (1784).

At the W. end of the Espolon stands the **Arco de Santa Maria** (Pl. E, 3), a curious gateway, erected in 1536-52, flanked by semicircular towers and adorned with pinnacles and with statues of *Nuño Rasura*, *Lain Calvo*, *Diego Porcelos*, *Fernan Gonzalez*, the *Cid*, and *Charles V.* Above is a balustrade with the 'plus ultra' columns of Charles V. and the guardian angel of Burgos. Over the arch is an image of the Virgin Mary.

In the interior is a small Museum (fee ½-1 p.), containing the Gothic tombs of *Juan de Pradilla* and his wife *Luisa* and of *Don Antonio Manriquez*, all three from the convent of Fres de Val (p. 41); the tomb of the mother of Bishop Luis de Acuña (p. 35), from San Estéban de los Olivos; the elaborate Renaissance tomb of *Don Antonio Salmento* and his wife; and an enamelled **Altar Front* (12th cent.) from the convent of Santo Domingo de Silos (p. 41). Among the pictures are Scenes from the Passion, from the Convento de Oña; an Ecce Homo of the 16th cent., Spanish school (No. 126); a circular picture of St. Anna (15th cent.; No. 198); and a St. Jerome by a Flemish master of the 16th cent. (No. 146). The glass-cases in the upper gallery contain enamels, works in ivory, coins, helmets, and fayence. — The collection also includes Roman statues, inscriptions, and architectural fragments from Lara de los Infantes and other places near Burgos.

The short street running hence to the N.W. leads to the Plaza del Sarmental, with the *Archiepiscopal Palace* (Pl. E, 3), and to the small Plaza de Santa Maria (Pl. 2; D, 3). We now find ourselves in front of the imposing W. façade of the cathedral. To the left, above us, is the church of San Nicolás (p. 36).

The ****Cathedral** (Pl. D, E, 3; comp. also the ground-plan and p. xlv), constructed of the white, marble-like limestone of Ontoria, was founded on July 20th, 1221, by Ferdinand III. ('el Santo') and Bishop Maurice, an Englishman. It therefore originated in the period of the developed Gothic style, though it was not finished for more than 300 years. The towers of the main façade were built in

1442-58 by *Juan de Colonia* (*John of Cologne;* comp. p. xlv); the rich octagonal lantern above the crossing was completed by *Juan de Vallejo* in 1567 from a design by *Philip Vigarní* (d. 1543). The lowest part of the W. façade was remodelled in 1790. — The principal (S.W.) façade has three entrances. In the middle is the *Puerta Principal*, adorned with statues of Ferdinand III., Alfonso VI. (these two from the old building), Bishop Maurice, and Bishop Asterio de Oca. The two smaller doors to the right and left are adorned with reliefs of the Coronation of the Virgin and the Conception, by *Juan de Poves* (1663). Above the central doorway is a large rose-window, and above this, in the third stage of the façade, are two large Gothic windows. To the right and left, at the ends of the aisles, the two *Towers*, also with graceful window-openings, rise to a height of 275 ft. Above the pinnacled galleries they end in crocketed spires, originally surmounted by statues of SS. Peter and Paul. The best *View of this façade is obtained from the church of San Nicolás (p. 36). In the Calle de Fernan Gonzalez is the N.W. portal (generally closed), the so-called *Puerta de la Coroneria* (13th cent.), whence the 'golden staircase' (p. 35) descends to the transept of the cathedral, about 30 ft. below. The early-Gothic portal, which is also known as the *Puerta Alta* or *Puerta de los Apóstoles*, is profusely adorned with sculpture and is surmounted by an elaborate gable. The N. door of the transept, named *Puerta de la Pellejería* from its position at the end of the 'Street of the Furriers', was built by Francisco de Colonia in 1516, at the expense of Abp. Juan Fonseca, and is in the florid Renaissance style. We now walk round the N.E. end of the church, passing the Capilla del Condestable (p. 34; adorned with coats-of-arms and statues on the outside also) and the cloisters, till we reach the *Puerta del Sarmental* (1220-30), or door of the S. transept, a lavishly decorated Gothic work, named after a family that owned the adjoining houses. Perhaps the most imposing feature of the whole exterior is the octagonal *Cimborio*, or lantern above the central crossing, which terminates in eight crocketed and perforated pinnacles adorned with statues.

'It is not a little curious, and perhaps not very gratifying to the *amour propre* of Spanish artists, that in this great church the two periods in which the most artistic vigour was shown, and the grandest architectural works undertaken, were marked, the first by the rule of a well-travelled bishop — commonly said to be an Englishman — under an English princess, and who seems to have employed an Angevine architect; and the second by the rule of another travelled bishop, who, coming home from Germany, brought with him a German architect, into whose hands all the great works in the city seem at once to have been put' ('Gothic Architecture in Spain', by *G. E. Street*).

The *Interior (open all day; fee for opening the closed chapels 1 p.), which is 300 ft. long, not including the Condestable chapel, is remarkable for the lofty, spacious effect of its proportions. The early-Gothic nave and aisles have a joint width of 82 ft.; the transept, 194 ft. long, is surmounted by Vigarní's octagon, 165 ft. in

height; the E. end of the church proper is formed by the Capilla Mayor, with its ambulatory. Numerous chapels, all, except those on the left side of the ambulatory, of later date, surround the church unsymmetrically but not unpicturesquely. The old stained-glass windows, with the exception of the rose-window in the S. transept, were all destroyed by a powder-explosion in the Castillo (p. 36) in 1813, and have been mostly replaced by modern glass made at Munich.

The *Octagon, which is borne by four massive and richly decorated piers, is in the plateresque style (p. lii).

The four piers and the four huge *Arcos Torales* support an octagonal drum, above which rises a dome with a beautiful groined ceiling. The walls of the octagon are adorned with the arms of Charles V. and the city of Burgos, with figures of patriarchs and prophets, and with many other sculptures. Round it run two horizontal galleries and two rows of windows. In the angles are figures of seraphim.

The Coro, built in 1497-1512, is of unusual height. The two rows of *Sillería* (choir-stalls), by Philip Vigarní, with some later additions, are elaborately carved with scenes from the Bible, the lives of the Saints, and so on. In the centre of the coro, which is enclosed by a magnificent *reja* of 1602, is the enamelled bronze monument of Bishop Maurice (d. 1238; p. 31). The screened passages leading to the capilla mayor date from 1679. On the exterior wall of the coro is an altar-piece by the Carthusian *Rizzi* (18th cent.).

The retablo of the high-altar in the Capilla Mayor was executed by the brothers *Rodrigo* and *Martin del Haya* in the Renaissance style in 1577-93, and is richly gilded. From the vaulting hangs a banner from the battle of Las Navas de Tolosa. The *Tras-Sagrario*, behind the altar, contains fine Reliefs of the Passion in white stone; the three in the middle (best) are by Philip Vigarní (1499; comp. p. liv), the two on the outside by Alonso de los Rios.

A visit to all the fifteen chapels occupies a considerable time. The following enumeration begins in the right (S.) aisle.

The Capilla del Santisimo Cristo (Pl. 1) is so named from the 'Cristo de Burgos', a celebrated image of the crucified Saviour, popularly supposed to consist of a dried and stuffed human body.

The Capilla de la Presentación, built in 1520 et seq. by Canon Gonzalo de Lerma, contains the tombs of the founder (in the middle) and of Canon Jacobo de Bilbao (by the pillar at the entrance), with a Deposition in the Tomb. The *Altar-piece (generally covered) is a Virgin and Child by *Sebastian del Piombo*, painted at Rome about 1520 under the influence of Michael Angelo. The vaulting is fine.

The Capilla de San Juan de Sahagun (Pl. 2) contains the tomb of Beato Lesmes ('hijo de Burgos; abogado del dolor de riñones', *i.e.* appealed to by sufferers from disease of the kidneys) and six paintings of the Flemish-Spanish school of the late 15th cent. (master unknown). — Adjacent is the *Relicario* (Pl. 3), with highly-revered image of the Virgen de Oca.

We now reach the S. transept, with its magnificent rose-window, and from it enter the CAPILLA DE LA VISITACIÓN (Pl. 4; not always open), built in 1442, probably by *Juan de Colonia* (p. 32). In the middle is the *Monument of Bishop Alonso de Cartagena (d. 1456), the founder of the chapel, by *Gil de Siloe* (p. li). — Opposite this chapel is the Puerta del Claustro (p. 35).

The first chapel in the ambulatory is the CAPILLA DE SAN ENRIQUE (Pl. 5), with the tomb of its founder, Archbishop Enrique de Peralta (d. 1679).

Beyond this are the SACRISTIA NUEVA and the large CAPILLA DE SANTIAGO. The latter, built by *Juan de Vallejo* in 1524-34, is used as a parish-church and so is usually open. It has a beautiful groined roof and contains the monument of Don Antonio Ortega de Velasco.

Behind the presbytery opens the large *CAPILLA DEL CONDESTABLE, built in the richest plateresque style by *Simon de Colonia*, son of Juan, in 1482 et seq. for *Constable Pedro Hernandez de Velasco, Count de Haro.* It is entered by a fine *Portal*, adorned with reliefs (Presentation in the Temple, Adoration of the Magi) and screened by an admirable *reja* by Cristóbal Andino (1523). On the door-post is a group of the Annunciation. To the right and left are the tombs of Bishops Arroiuelo and Guijada. The vaulting of the dome is pierced with the most elaborate tracery, and the windows, between which hang two banners of the Constable, contain old stained glass. The high-altar, by *Juan de Borgoña*, is adorned with painting and carving; the full-size figures of the central panel depict the Presentation in the Temple. In the S. transept is the *Altar of St. Anna, with charming little coloured wooden figures and reliefs. Adjacent hangs an attractive triptych, perhaps by *Gerard David*, with the Rest on the Flight into Egypt, the Annunciation, the Nativity, and the Presentation in the Temple. In the N. transept is the altar of St. Peter, with a relief of the Penitence of St. Jerome, by *Becerra.* In front of the high-altar are the magnificent *Tombs of the *Constable* (d. 1492), who was also Viceroy of Castile, and his wife, the *Doña Mencia de Mendoza, Condesa de Haro* (d. 1500). The sarcophagi are of marble from the adjacent Sierra de Atapuerca; the figures (that of the Constable in full armour) are of Carrara marble (comp. p. liii). The artist is not known. On the walls are portraits of the Conde and Condesa, with their coats-of-arms. — The *Sacristy* of this chapel (entered by a fine door on the right) contains a painting of the Penitent Magdalen by *Giovanni Pedrini*, a pupil of Leonardo da Vinci; an early-Flemish altar-piece (Christ on the Mt. of Olives); the exquisite little portable altar of the Constable, in ivory; and a fine alabaster relief of the Virgin and Child (16th cent.). The treasury contains elaborate works in gold and silver (shown by special permission only).

The following chapels contain a few Gothic monuments, including that of Bishop Enrico Fonseca (early-Gothic) in the CAPILLA DE

San Gregorio (Pl. 6). — At the angle between the ambulatory and the N. transept is the handsome late-Gothic mural monument of Archdeacon Pedro Fernandez de Villegas (d. 1536).

In the old Capilla de San Nicolas (Pl. 9), by the left wall, is a portrait of Pope Alexander VI. (Borgia; 1492-1503), at one time a canon of Burgos Cathedral.

At the end of the N. transept is the great *Escalera Dorada (Pl. 10), a flight of 39 steps, built by *Diego de Siloe* in 1519 and ascending to the Puerta de la Coroneria (p. 32). It is adorned with the arms of the founder, Bishop Fonseca. The balustrades are heavily gilt.

At the E. end of the N. aisle is the Capilla de Santa Ana, built by *Simon de Colonia* (p. 24) in 1477-88. In the centre is the tomb of the founder, Bishop Luis Osorio de Acuña (d. 1495); to the left is that of Archdeacon Fernando Diez de Fuente Pelayo (d. 1492). The handsome retablo of the high-altar, richly gilt and painted, exhibits the genealogical tree of Christ springing from the breast of Jesse.

The Capilla de Santa Tecla, a rococo structure of 1736, has a large high-altar and a gorgeously painted cupola.

In the nave, near the last-named chapel, above the first triforium, is a *Clock*, probably dating from 1519, with the popular figure of *Papa Moscas*, which is joined, when four o'clock strikes, by another named *Martinillo*.

The noble Gothic *Cloisters (*Claustro;* open all day) date from the 14th century. They are entered by the *Puerta del Claustro* (p. 34), which is adorned with figures of the *Annunciation (left) and David and Isaiah (right), and a relief of the Baptism of Christ. The ancient wooden door is carved with reliefs of Christ entering Jerusalem, Christ in Hades, and SS. Peter and Paul. The cloisters contain many statues and tombs (p. xlviii). Among the best of these are the statues of Ferdinand the Saint (p. 31) and his wife Beatrice of Swabia (13th cent.), on the N. wall, adjoining the entrance; a relief of the Virgin and Child (by a door leading to the cathedral); the tomb of Diego de Santander (d. 1523), ascribed to *Diego de Siloe*, with a relief of the Virgin and Child (S. wall); and the late-Gothic tomb of Don Gonzalo de Burgos. The beautiful tracery in the arches of the cloisters and the groups on the corner-pillars should also be noticed.

The Sagristia Antigua or Capilla de Santa Catalina, entered by a door adorned with a Descent from the Cross, is a rectangular room with fine vaulting. Among the chief features of interest are the painted and carved capitals (hunting-scenes), the fine cabinets by *Pedro Martinez* (1713-23), and an Annunciation of the 15th century. The rich collection of tapestry is also kept here.

From the E. walk of the cloisters we enter the ancient Capilla del Corpus Christi or *de Juan Cuchiller*, containing the tomb of this 'head cook' of Henry III. ('el Doliente') and that of Miguel Estéban del Huerto del Rey (d. 1283) and his wife Uzenda (d. 1296), Condes de Castañeda. Fastened to the N. wall is the celebrated

Coffer of the Cid, 'la doyenne des malles du monde', as Th. Gautier calls it, which the Campeador filled with sand and pledged for 600 marks to the Burgos Jews *Rachel* and *Vidas*, who supposed it to contain gold or valuables. It is satisfactory to add that the Cid honestly redeemed his pledge. — Adjacent is the SALA CAPITULAR, or chapter-house, dating from 1596 and containing an artesonado ceiling, a Flemish-Spanish triptych with the Adoration of the Magi and saints (15th cent.), and a triptych by *Herri met de Bles.*

The small Gothic church of **San Nicolás** (Pl. D, 3; sacristan, Calle Cabestreros 3), dating from 1505, with a beautiful carved door, consists of a nave and aisles, divided by pillars and roofed with fine vaulting. The 'high choir', on the W. side, rests on four sculptured arches and has an elegant balustrade. In the left aisle are three Gothic tombs of the *Maluenda* family and a retablo with eight paintings of the 15th cent. (altar itself of the 18th cent.). A large arch adorned with the heads of angels leads to the **High Altar* by Francisco de Colonia, which is lavishly adorned with reliefs of scenes from the Bible and the life of St. Nicholas. Below, to the left, are the founder (Alfonso Polanco) and the Last Supper; to the right, the founder's wife and Christ on the Mt. of Olives. Below are the tombs of *Alfonso Polanco* (d. 1412) and *Gonzalo Polanco* (d. 1505), with their wives.

A little to the N. and somewhat higher up is the Gothic church of **San Estéban** (Pl. D, E, 2, 3), built in 1280-1350, with a fine W. doorway surmounted by a rose-window. Inside, to the left of the entrance, is a small Gothic chapel over the font. In the nave, to the left, below the Gothic organ-gallery, is the tomb of Don Pedro Lupi Gomiel, in a fine Renaissance recess, with a relief of the Last Supper. Adjacent is the pulpit. The S. aisle contains a similar recess, with the tomb of Rodrigo Nefrias and Maria Ortiz, adorned with a relief of the Scourging of Christ. Here also is a handsome Renaissance portal. Above the door of the *Sacristy* is a painting of the Last Supper, in the style of Roger van der Weyden. — The small *Cloisters*, to the S. of the church, call for no remark.

From San Estéban we ascend in 5 min. to the dilapidated **Castillo** (Pl. C, D, 2), which commands a fine view of the city, the valley of the Arlanzón, the Cartuja, and the mountains to the S.E. This was the residence of the mighty Fernan Gonzalez, Count of Castile (d. 970), who strove to maintain his independence of Leon; and it was afterwards the seat of the Castilian kings. The Cid was here married to Ximena in 1074, and Edward I. of England to Eleanor of Castile in 1254. The principal apartments were destroyed by fire in 1736, but in 1812 the French were able to defend the fortress successfully against the Duke of Wellington.

Descending from the castle towards the S., we reach the *Arco de Fernan Gonzalez* (Pl. D, 3), a triumphal arch erected by Philip II.

in honour of this great Burgalese (p. 36). To the N.W. of the arch lies the *Cementerio* (Pl. C, 3), with its 'niche-graves' (comp. p. 255) and numerous cypresses. Opposite the cemetery is the monument of *Gen. Juan Martin Diez* (1775-1825), 'el Empecinado'. On the road to the N.W. of the cemetery are three *Stone Monuments*, erected in 1784 and bearing the arms of Castile and the Cid (p. 30); these mark the site of the *Solar del Cid* (Pl. C, 2). [Casa Solar (from Latin *solum*, ground) is the Spanish term for the town-house of a noble family.] — The cemetery is here bounded by the old wall of the *Cubos*. By descending along the outside of this, we reach the **Paseo de los Cubos* (Pl. B, C, 3), the semicircular towers *(cubos)* in which afford an excellent idea of the style of the old Castilian fortifications.

The *Paseo de la Isla* (Pl. A, B, 3), to the S.W. of this point, on the river, leads to (1 M.) the *Puente de Malatos* (Pl. A, 2, 3) and to (½ M.) the convent of *Las Huelgas* (p. 39).

From the Paseo de los Cubos the Calle de la Ronda leads to the E. to the church of **Santa Aguĕda** or **Gadéa** (Pl. D, 3; sacristan on the E. side of the church, opposite the *Seminario de San Jerónimo;* fee 50 c.), an aisleless Gothic edifice, famous for the '*Jura en Santa Gadea*', or oath which Alfonso VI. was compelled by the Cid to take before his accession to the throne (p. 30). The king took the oath three times: first by the cross at the entrance, then by the bolt of the door ('cerrojo'; now preserved inside, to the left), and lastly by the Gospels on the high-altar. Alfonso was at first unwilling to take the oath, until a knight exclaimed: 'take the oath and fear nought; never was a king found guilty of perjury or a pope excommunicated'. To the S. of the high-altar is the tomb of the founder of the church.

We next proceed to the S.E., passing the S. side of the cathedral, and then follow the busy Calle de la Paloma and Calle de Lain Calvo (Pl. E, F, 3, 2) towards the N.E. The last side-street to the left in the latter brings us to the church of **San Gil** (Pl. E, F, 2), a building of the 14th cent., containing some interesting tombs and pictures. The *Capilla de la Natividad* (second to the left, counted from the entrance), with fine vaulting, contains a richly carved altar adorned with Saints and scenes from the life of the Virgin, a Pietà by *Gerard David*, and two handsome Renaissance tombs. In the transept is a *Santisimo Cristo*, which claims to be a more authentic original than that in the cathedral (p. 33). In the next chapel are the tomb of Juan de Macuelo and an altar with the Virgin and saints. The *Capilla de los Reyes* contains the tomb of the Marqués de Variacucio and an altar given by him. In the *Ante-Sacristía* are the tombs of the Polanco family and two fine early-Flemish altar-pieces (15th cent.). The *Iron Pulpit*, at the N.W. pier of the crossing, is adorned with fine Gothic tracery and surmounted by a canopy.

We now return through the Calle de los Avellanos to the former *Audiencia* (Pl. F, 2; now a barrack), with its fine patio. To the N.E.

lie the *Plaza de Toros* (Pl. G, 2; p. 29) and the shady *Paseo de los Vadillos* (Pl. G, H, 1).

The **Casa del Cordón** (Pl. F, 3), now the *Capitanía General*, built at the end of the 15th cent. by the Constable de Velasco (p. 34), lies in the Plaza de la Libertad. The arms of the builder and those of his wife, a member of the Mendoza family (p. 34), are shown on every available space, connected by the 'cordon' of the Franciscans (p. 122). An imposing idea of its former magnificence is still afforded by the façade with its square-headed portal and by the numerous crockets, finials, and figures. The *Porch* leading to the court has some curious adornments, and the *Patio* itself is surrounded by a beautiful frieze and by an arcade resting on 16 pillars. The interior contains several portraits of members of the Velasco family.

The Calle de la Puebla leads hence to the *Puerta Ponton* (Pl. G, 3), just outside which, to the right, lies the *Hospital de San Juan* (Pl. G, H, 3), with a portal adorned with coats-of-arms (15th cent.). Opposite stands the Gothic church of *San Lesmes* (Pl. G, 2, 3), entered by a portal adorned with a group of the Annunciation. At the end of the S. aisle is a fine carved altar, with the Bearing of the Cross, saints, and the donors, Don Gonsalvo de Salamanca (d. 1521) and his wife. Adjacent are the tombs of the last. In the same aisle are four good early-Flemish paintings of the 15th cent., inserted in an altar of later date. Mention may also be made of the fine vaulting, the organ gallery, and the numerous other tombs.

Our route now crosses the Plaza de Prim (Pl. F, 3), in the middle of which is a tasteful fountain, and then leads past the *Palacio de la Diputación Provincial* (Pl. 1; F, 3) and the *Theatre* (p. 29) to the *Puente de San Pablo* (Pl. F, 3, 4), here crossing the Arlanzón. In the *Barrio de Vega*, on the other side of the river, the long *Paseo de la Quinta* (Pl. G, H, 4) leads to the left to the Cartuja (p. 39). To the right is the *Paseo del Espolon Nuevo* (Pl. E, F, 4), which affords an admirable view of the city. In front of us is the Calle de San Pablo, leading to the Calle de la Calera (Pl. F, 4), in which are two interesting palaces. The **Casa de Angulo** (No. 27) has an imposing façade, flanked by two towers. In the middle is a large doorway, surmounted by a richly decorated window, and there are similar windows in each of the lateral façades. The ***Casa de Miranda** (No. 29), dating from 1543, gives, even in its present dilapidated condition, an excellent idea of the former importance of the ancient noblesse of Castile.

The *Front*, notable for its simplicity, is flanked by small circular towers with finials and gargoyles *(gárgolas)*. — The *Entrance Hall* is connected by an archway with an *Ante-Room*, giving on the patio or court. This is surmounted by an octagon borne by four arches, and over this is a dome. Each of the four spandrels is filled in with a large shell. The *Patio* is surrounded by eighteen columns with a kind of Corinthian capital, supplemented by side-brackets to support the architrave. The columns of the second stage are similar but plainer. Round this runs a charming frieze with figures, medallions, and coats-of-arms, and higher up is a

second frieze. In the arms appears the word 'paz'. The handsome *Portal to the Staircase* is enriched with sculptured columns, armorial bearings, and friezes of amoretti. The barrel-vaulting over the staircase should also be noticed.

EXCURSIONS. 1. The **Real Monasterio de las Huelgas** lies about $1^1/_4$ M. to the S.W. of Burgos (comp. p. 37 and the inset on the plan of Burgos; noon the best hour). — The *Huelgas* ('plaisirs', 'pleasure-grounds'), originally a summer château of the kings of Castile *(Huelgas del Rey)*, was converted by Alfonso VIII. (1187) into a Cistercian nunnery for noble ladies and endowed with enormous revenues and extraordinary privileges. The Abbess 'por la gracia de Dios' enjoyed, as 'Señora de horca y cuchillo', the power of life and death; the nuns, the number of whom since 1257 has been 100, are not styled 'sores' ('sisters') but 'señoras doñas'. Many royal personages are buried here, including Alfonso VIII. and his wife Eleanor, daughter of Henry II. of England. Edward I. of England was knighted here by Alfonso the Learned. The banner of the Almohades, captured at the battle of Las Navas de Tolosa, is preserved at the convent.

The entrance to the convent-enclosure is formed by the five-arched *Porteria*, above which rises a handsome *Tower*. The *Church* was built in a severe Gothic style by Ferdinand III. in 1249 (p. xliv). Men are not allowed to enter the nave, but may look at it through the iron screen. High mass, attended by the nuns, is celebrated every morning in the *Coro de las Monjas*. The interesting *Capilla de Santiago* contains a statue of St. James. — The Gothic *Cloisters*, built by St. Ferdinand, contain some good monuments, but are seldom accessible; in the *Claustrillos* are fine Romanesque capitals and arches. — The *Sala Capitular*, with a vaulted roof borne by four columns, is never shown.

The **Hospital del Rey**, an institution for pilgrims, $^1/_2$ M. beyond Las Huelgas, has a fine doorway and a picturesque patio in the plateresque style. The church is uninteresting.

Walkers should follow the left bank of the Arlanzón from the Puente de Santa Maria (p. 31) to Las Huelgas, and return viâ the *Puente de Malatos* and the Paseo de los Cubos or the Paseo de la Isla (p. 37). This round, which takes abont $1^1/_4$ hr. on foot, may also be made by carriage.

2. The **Cartuja de Miraflores**, situated on a bare hill $2^1/_4$ M. to the S.E. of Burgos, should be visited for the sake of its monuments (open on week-days, 9-11, 12.15-2.30, and 4-7). Carriage about 10 p. — Walkers follow the shady *Paseo de la Quinta* (p. 38) to ($^3/_4$ M.) the *Fuente*, $^1/_2$ M. beyond which, near the end of the paseo, they take the broad road leading to the right to ($^1/_4$ M.) the railway. After crossing the track, they keep to the left and in 2 min. reach the *Arco de la Vieja*, which formed the entrance to Henry III.'s deer-park and château of *Miraflores*. The letters over the gate are the initials of 'Jesus Christus Redemptor Rex Regum'. About $^1/_4$ M. farther on, at the old convent-farm, we take the route to the left, which leads to ($^1/_2$ M.) the —

Cartuja, a Carthusian convent founded by King John II. on the site of the royal château, and rebuilt in 1454 et seq., after a fire,

by *John of Cologne* (p. 32) and his son *Simon*. It is still occupied by about thirty monks. We pass through a *Portal* into a cloistered court, at the end of which, to the right, is the *Porteria*, where visitors ring (fee 1 p.).

The aisleless Gothic *CHURCH, with coats-of-arms on its façade, is divided into three parts: the westernmost for the people, the middle one for the lay monks *(legos)*, and the easternmost for the priests *(sacerdotes)*. The late-Gothic 'silleria' in the last section is by *Martin Sanchez* (1488), and the Renaissance stalls in the central section are by *Simon de Bueras* (1558). The large gilded *Retablo of the high-altar, with its numerous statues, is by *Gil de Siloe* (p. li) and *Diego de la Cruz* (1486-99). In the middle are a crucifix and a pelican feeding its young with its own blood (a symbol of the sacrifice of Christ); below are kneeling figures of John II. and Isabella of Portugal, his second wife. In front of the high-altar is the superb marble **Monument of the same monarchs *(Sepulcros de los Reyes)*, a masterpiece of *Gil de Siloe* (1489-93), erected by their daughter Isabella the Catholic, who succeeded to the throne through the death of the Infante Alonso. This is, perhaps, the finest monument of its kind, perfect both in design and execution.

The monument is octagonal (or, rather, sixteen-sided) in form, and its general appearance is somewhat suggestive of a crown. Round the sides are statuettes (each a masterpiece in itself) under delicate canopies, sixteen lions bearing escutcheons, reliefs of scenes from the New Testament, and figures of the cardinal virtues. Round the top is a double cornice of foliage, birds, and animals. At the four chief angles are seated figures of the Evangelists. The recumbent effigy of the king has a ring on the right hand and holds a sceptre; that of the queen holds a prayer book. At their heads are elaborate canopies. At the feet of the king are two lions, at those of the queen a lion and a dog. Between the figures is a low marble railing.

Of scarcely less importance is the adjoining *Monument of the Infante Alonso (d. 1470, at the age of sixteen), through whose death Isabella attained the throne, also by *Gil de Siloe* (N. wall).

This monument stands in a recess exuberantly adorned with interlacing foliage, animals of various kinds, putti, figures of saints, lions, and coats-of-arms. Within the arch is the kneeling figure of the young prince in a richly embroidered dress. Below are the arms of Castile and Leon; above is the Annunciation.

In the chapel of St. Bruno is a *Statue of this saint, by *Manuel Pereira* of Portugal (p. lxiii), formerly in the cathedral; so lifelike is this figure that Philip IV. said of it: 'he does not speak, but only because he is a Carthusian monk'.

3. The convent of **San Pedro de Cardeña**, in a desolate valley 5 M. beyond the Cartuja, is well known as the place of burial of the Cid and Ximena. His last will and testament ordained his interment here: —

A San Pedro de Cardeña
Mando que mi cuerpo lleven.

The convent was founded in 537 by *Queen Sancha*, mother of King Theodoric, and is in a very neglected condition. The monument

of the Cid and his wife, formerly in front of the high-altar, is now in a side-chapel; it is inscribed with a great number of famous names, all borne by descendants of the Cid. The bones of the Cid and Ximena now rest in the town-hall of Burgos (p. 31). — Babieca, the favourite charger of the Cid, is said to have been buried near the gateway of the convent.

4. The **Monastery of Silos** also deserves a visit (two days). Diligence daily at 6 a.m. (fare 5 p.; seats should be booked on the previous day) to (30 M.) *Barbadillo del Mercado* in $4^1/_2$ hrs. Here we quit the diligence, which goes on to Soria, and meet the mules and guide previously applied for to the Abbot of Silos. — An excellent bridle-path leads from Barbadillo to Silos in 3 hrs., traversing a picturesque valley and skirting the historic *Peñon de Carazo*.

The small village of *Silos* (160 inhab.) lies in a wild valley, on the banks of the *Matavigas*. In the middle of it stands the ancient **Abbey of Silos**, founded before the Moorish invasion (possibly by King Reccared in 593) and restored in 919 by Count Fernan Gonzalez. Under the Abbot St. Dominic or Domingo (1041-73) it became one of the most famous religious houses in Christendom. Since 1880 it has been occupied by French Benedictine monks, expelled from France. Visitors are hospitably entertained by the monks, and ladies are lodged in a neighbouring house. No charge is made, but it is customary to contribute to the funds of the abbey a sum equivalent to at least 6 p. per day for each person.

The ****Cloisters** rank among the most beautiful Romanesque cloisters in existence. The *Lower Cloister*, built by St. Dominic (see above), is supported by an arcade of 60 bays, borne by 137 columns, arranged in 64 groups. The capitals are notable for their variety and delicacy. On each of the four corner-columns are two large bas-reliefs, in a pronounced Byzantine style, of scenes from the Gospels. The wooden ceiling is adorned with curious paintings of the 14-15th centuries. — The *Upper Cloister*, dating from the 12th cent., has 136 columns, disposed in 68 groups.

The *Abbey Church* was rebuilt in the 18th cent. on the site of an ancient Romanesque structure, the only relic of which is a carved doorway, leading to the cloisters. Other interesting points are the *Relicario*, the *Chapel of St. Dominic* (with the saint's tomb), the *Treasury* (so-called Chalice of St. Dominic, a fine silver custodia, an enamelled casket, etc.), and the *Muniment Room*

The *Parish Church* of Silos contains two ancient statues of the Virgin, one in stone (*Virgen de la Leche*), the other in wood.

About $1^1/_2$ M. from the abbey is the narrow and romantic gorge of *Yeclas*, cut out by a mountain torrent and enclosed by gigantic rocky walls.

5. The convent of **Fres de Val**, $3^3/_4$ M. to the N., on the way to Santander, once the superb burial-place of the Pradillas, is now a brewery. Most of the architectural remains and monuments have been removed to Burgos Museum (p. 31).

5. Valladolid.

Railway Stations. 1. *Estación del Norte* (Pl. A, B, 5), for the N. Railway from Irun to Madrid (RR. 1 and 6) and for the railway to Ariza (p. 28). — 2. *Estación del Ferrocarril á Medina de Rioseco* (Pl. A, 5), for the branch railway mentioned at p. 29.

Hotels (comp. p. xxii). SIGLO (Pl. b; B, 3), Calle Doña Maria de Molina 2; FRANCIA (Pl. a; B, 4), Calle de Teresa Gil 23, R. 2½, déj. 3, D. 3½, pens. 8-10 p.; COMERCIO, Calle del Obispo 19. — *Railway Restaurant*, in the Estación del Norte; *Restaurant de Roma*, Calle de Santander 10.

Post Office (*Correo;* Pl. B, 4), Calle Mendizábal. — **Telegraph Office** (Pl. B, 3), Calle Doña Maria de Molina.

Tramway from the *Estación del Norte* viâ the Plaza de la Constitución to the *Bull Ring* (Pl. B, 2, 3).

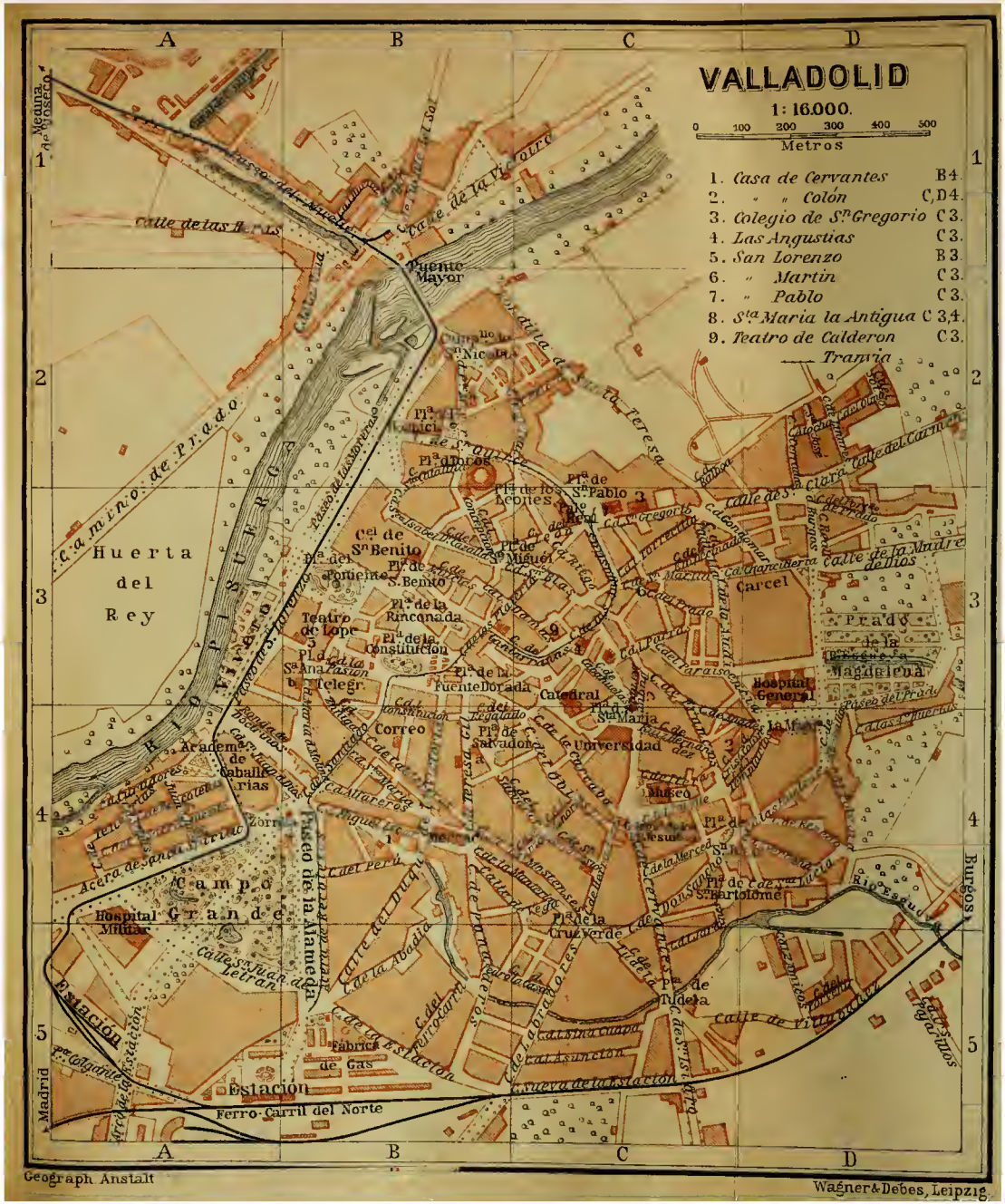
Theatres. *Teatro de Calderon* (Pl. 9; C, 3); *Teatro de Lope.* — **Bull Ring** (*Plaza de Toros;* Pl. B, 2, 3), for 6000 spectators.

Valladolid (2270 ft.), low Latin *Vallisoletum*, Arabic *Belad* or *Medînat al Walid* ('town of the governor'), the seat of an archbishop and the capital of the old Leonine province of the same name, lies in a spacious and fertile plain, on the left bank of the *Pisuerga*, which is here joined by the *Canal of Castile* (Pl. A, 1; p. 28) and by the *Esgueva*. The last flows through the town in two arms, which are partly covered in. Pop. 68,750. In history Valladolid is famous as a favourite residence of the sovereigns of Castile. Ferdinand and Isabella were married here in 1469. Under Philip II. and Philip III. Valladolid was for a time the royal headquarters and the capital of the great Spanish empire (comp. pp. 131, 63). Its commerce and industry are not very important. — It was at Valladolid that Gil Blas practised medicine under Dr. Sangrado.

From the *Estación del Norte* (Pl. A, B, 5) the Acera de Recoletos leads to the N., passing (left) the triangular ***Campo Grande** (Pl. A, 4, 5), the finest park in the city (military music in the evening), to a bridge over the Esgueva. In the Paseo de la Alameda, near the entrance of the Campo Grande, is a bronze-statue of *José Zorrilla*, the poet (1817-93), by Carretero, erected in 1900. — In the Calle de Miguel Iscar, diverging to the right, is the *House of Cervantes* (Pl. 1, B 4; p. 108), occupied by the immortal novelist from 1603 to 1606. It now belongs to the state.

The Calle de Santiago, continuing the Acera de Recoletos, leads to the N.E. to the PLAZA MAYOR or *Plaza de la Constitución* (Pl. B, 3), the focus of the city's life, containing many arcaded shops and the insignificant *Casa de Ayuntamiento*. — To the E. of this square lie the Plaza de la Fuente Dorada (Pl. B, 3) and the small Plaza del Ochavo, where *Alvaro de Luna* (p. 139), the once all-powerful favourite of John III., was executed in 1453. — A little farther to the E., in the Plaza de Portugalete, rises the —

Cathedral (Pl. C, 3, 4), a structure in the late-Renaissance style, begun by *Juan de Herrera* (p. 111) in 1585 and afterwards continued by *Churriguera*. According to Herrera's design the church was to consist of nave and choir, furnished with aisles, and separated by a dome-covered transept; both sides were to be flanked with rows


VALLADOLID
1: 16.000.
0 100 200 300 400 500
Metros
1. Casa de Cervantes B4.
2. " " Colón C,D4.
3. Colegio de Sn Gregorio C3.
4. Las Angustias C3.
5. San Lorenzo B3.
6. " Martin C3.
7. " Pablo C3.
8. Sta Maria la Antigua C 3,4.
9. Teatro de Calderon C3.
Tranvia
Huerta del Rey
Puente Mayor
Camino de Prado
Rio Pisuerga
Paseo de la Alameda
Campo Grande
Hospital Militar
Estación
Ferro-Carril del Norte
Fábrica de Gas
Teatro de Lope
Cel de Sn Benito
Pla de la Rinconada
Pla de la Constitución
Pla de la Fuente Dorada
Catedral
Universidad
Correo
Pla de Salvador
Museo
Carcel
Hospital General
Prado de la Magdalena
Pla de la Cruz Verde
Pla de Tudela
Calle de Villabañez
Calle de las Heras
Calle de la Victoria
Calle de Sta Clara
Calle de la Madre de Dios
Calle del Carmen
Calle del Duque
Calle de la Abadia
Calle de Sn Juan de Letran
Calle de Sn Bartolomé
Rio Esgueva
Burgos
Madrid
Medina de Rioseco
Geograph. Anstalt
Wagner & Debes, Leipzig.

of chapels, and there were to be four towers at the corners. The building, however, remained a fragment, and the only completed tower (now rebuilt) fell in in 1841. The interior is 402 ft. long and 207 ft. wide. The fine choir-stalls are partly in the Renaissance style and were designed by Herrera for the church of San Pablo (p. 44). Among the other contents are paintings by *Luca Giordano*, an old copy of Raphael's Madonna della Casa Alba, and the tomb of *Count Pedro Ansurez*. — The sacristy contains the masterpiece of *Juan de Arphe:* a solid silver *Custodía or monstrance, in the form of a temple, $6^1/_2$ ft. in height and 140 lbs. in weight; it is adorned with statuettes of Adam and Eve in the Garden of Eden (comp. p. lvii). — Herrera's original model of the cathedral is preserved in the muniment-room.

Immediately to the E. of the cathedral is the Plaza de Santa Maria (Pl. C, 3, 4), containing a *Monument to Cervantes* and the church of ***Santa Maria la Antigua** (Pl. 8), the most interesting edifice in the city. It seems to have been founded about 1088 and has a lofty Romanesque steeple of this period, with a high-pitched roof. Most of the building, however, belongs to the 12-13th centuries. The early-Gothic interior has a *Coro Alto* (gallery) on the W. wall, imposing circular piers, and three parallel apses. The elaborate retablo of the high-altar is by *Juan de Juni* (1556). On the N. side of the church are the remains of a Romanesque cloister.

The **University** (Pl. C, 4), on the S. side of the plaza, is a building of the 17th cent., with a façade in the most extravagant baroque style. The portal is richly adorned with statues, separated by four large pilasters. The number of students is about 1000. The university was founded at Palencia but transferred to Valladolid by Ferdinand the Saint; it did not, however, attain any great importance till the 16th cent., after the decline of the university of Salamanca. The *Library* contains 32,000 vols.; among the 300 MSS. is a splendid codex of the Commentary on the Apocalypse by Beatus (970). — A little to the S. stands the old —

Colegio de Santa Cruz, built by *Enrique de Egas* in 1480-92, some years earlier than his hospital of the same name at Toledo (p. 143). It is a masterpiece of the plateresque style (p. lii). In the lunette over the door is a group of the founder, Bishop Mendoza, on his knees before St. Helena; above are the arms of the Catholic Kings, the Mendozas, and the Fonsecas. The interior contains a **Museum** (Pl. C, 4; open daily, 10-2), which deserves a visit for its collection of admirable sculptures in wood by *Alonso Berruguete* (p. lvi), *Juan de Juni* (p. lxi), and **Gregorio Hernandez* (p. lxi), and for two bronze statues by *Pompeo Leoni* (p. lvii). A new room, lighted from above, contains the choir-stalls from San Benito (pp. 44, lvi) and a few good paintings by modern Spanish artists. The numerous older works are of little importance; among them are three sadly damaged paintings by *Rubens*, from the convent of Fuensaldaña.

Hard by is the Calle de Cristobál Colon (Pl. C, D, 4), No. 7 in which, now marked by an inscription, is the dilapidated *Casa de Colon* (Pl. 2), where Christopher Columbus died on May 21st, 1506 (comp. p. 460). Farther on, to the right, is the church of *La Magdalena* (Pl. D, 4), a building of 1570, the façade of which, bearing a huge coat-of-arms, is described by Street as 'the *ne plus ultra* of heraldic absurdity'. It contains the tomb of the founder, Don Pedro de la Gasca, and two retablos of the beginning of the 17th century. Beyond this are the large *Hospital General* and the attractive *Prado de la Magdalena* (Pl. D, 3), intersected by an arm of the Esgueva.

Hence we may proceed to the N.W. through the Calle de Gondomar (Pl. C, D, 3) to the Plaza de San Benito el Viejo, and then to the W., through the Calle de San Gregorio (Pl. C, 3), to the old —

Colegio de San Gregorio (Pl. 3; C, 3), built in 1488-96, laid waste by the French in the Spanish War of Independence, and now occupied as municipal offices. The magnificent late-Gothic *Façade* is lavishly adorned with statues, coats-of-arms, and ornaments. The doorway is surmounted by a canopy which forms a genealogical tree, with climbing putti and the arms of the 'Catholic Kings'. The two handsome courts have recently been freely modernized. The second court is surrounded by arcades in the plateresque style, and forms an excellent example of the exuberant wealth of this style, with its echoes of the Moorish fashion of decoration (comp. p. li). The cornice of the upper story forms a frieze in which the bundle of arrows and yoke of Ferdinand and Isabella alternate. The stately *Staircase* and the artesonado ceiling of the former *Library* should also be noticed. — In the same street, at the corner of the Plaza de San Pablo (Pl. C, 2, 3), stands the church of —

San Pablo (Pl. 7; C, 3), founded in 1276, remodelled by Cardinal Juan Torquemada in 1463, partly modernized by the Cardinal and Duke of Lerma in the 17th cent., and freely restored after its devastation by the French. The late-Gothic **Façade*, rivalling in its wealth of ornamentation that of San Gregorio, is covered with panels full of figures and armorial bearings; at the top are the arms of the Catholic Kings, at the sides those of the Duke of Lerma. It is flanked by two plain towers. The internal doors at the ends of the transept are in the late-Gothic style. The Cortes often met in this church during the 15-16th centuries. — Nearly opposite San Pablo, at the corner of the Calle de las Angustias, is a graceful balcony.

The **Palacio Reál** (Pl. C, 3), opposite San Pablo, is an uninteresting edifice of the 17th cent.; in the court are some busts of Roman emperors, ascribed to *Berruguete*. — We now proceed towards the S. to the church of *San Martin* (Pl. 6; C, 3), a building of the 13th cent., with a high early-Gothic steeple; the interior has been modernized. A little to the S. of this is the church of *Santa Maria de las Angustias* (Pl. 4; C, 3), dating from 1604 and containing the much-admired 'Virgen de los Cuchillos', by Juan de Juni. — The

Convento de San Benito (Pl. B, 3), founded on the site of the Alcazar in 1389 and remodelled by Juan de Aranda about 1500, is now used as a barrack. The fine Gothic church, with its cylindrical piers and three polygonal apses, recalls the plan of Santa Maria la Antigua (p. 43). — The church of *San Salvador* (near the Hotel Francia; Pl. B, 4), with a plateresque façade, contains a carved Flemish altar with wings by *Quentin Matsys* (side-chapel to the right; given to this church in 1504). — *Santa Ana*, the church of the Recollet nuns, contains some paintings by Goya.

To the N.W. of San Benito is the pretty *Espolon Nuevo* or *Paseo de las Moreras* ('mulberries'; Pl. B, 3, 2), extending along the Pisuerga to the *Puente Mayor* (Pl. B, 2).

About 7 M. to the S.W. of Valladolid, on the road to Salamanca, lies *Simancas*, the Roman *Septimanca*, with a 'castillo' in which the archives of Spain, consisting of 33 million documents in about 80,000 'legajos' (p. 438), have been preserved since the days of Card. Ximenes. — On the Douro, 12 M. farther on, is the old town of *Tordesillas*, the abode of Joanna the Mad after her husband's death, and the seat of the '*Junta Santa*', or holy league, of the Comuneros (p. 63). The church contains a carved altar, with painted wings. Comp. p. lxv.

6. From Medina del Campo to Madrid viâ Avila, Escorial, and Villalba.

124 M. Railway in 5-8 hrs. (one express and two ordinary trains daily; fares 24 p., 18 p., 10 p. 80 c.). The '*Train de Luxe*' mentioned at p. 8 makes the trip in 5 hrs. There is a railway-restaurant at *Avila*.

Medina del Campo, see p. 29. — As far as Sanchidrián the railway follows the old highroad between Galicia and Madrid. To the right, in the distance, lies *Madrigal*, the birthplace of Isabella the Catholic. — 5½ M. *Gómez Narro*. We ascend towards the long range of mountains which, under the names of *Sierra de Guadarrama* and *Sierra de Gredos*, separates Old and New Castile (comp. p. 5). The peaks of the former come into sight in the left foreground.

11 M. *Ataquines*, surrounded by its seven hills, is the last station in the province of Valladolid. The train crosses a four-arched bridge, 396 ft. long, spanning the *Adaja*, which here receives the *Arevalillo*; both rivers rise in the *Sierra de Avila*.

22 M. **Arévalo** (2710 ft.), an old town (3550 inhab.) in the province of Avila, lies 1 M. to the W. of the railway, on a delta formed by the two just-mentioned rivers. It was formerly one of the keys of Castile (comp. p. 51).

The line ascends near the right bank of the Adaja, affording a view of the mountains of Segovia (p. 118) to the left and of the Sierra de Avila to the right. 29 M. *Adanero*; 34 M. *Sanchidrián* (3065 ft.); 38 M. *Velayos*; 45 M. *Mingorría*, an ancient Basque colony in a hilly district strewn with erratic boulders. Numerous evergreen oaks. We then traverse an arid and stony region, enlivened only by a few cattle and occasional migratory flocks of sheep (comp. p. 482). — 54 M. *Avila*.

Avĭla. — The **Railway Station** (*Restaurant*) lies about 2/3 M. to the E. of and somewhat below, the town. *Omnibuses*, but rarely cabs, meet the trains.

Hotels (comp. p. xxii). Fonda del Inglés (Pl. a; C, 2), opposite the W. façade of the cathedral, in the Spanish style, mediocre, pens. 7-7½, omn. 1 p.; Nuevo Hotel del Jardin (Pl. b; C, D, 2, 3), Comercio (Pl. c; C, 3), both unpretending. — *Cafés Amistad* (or *Pepillo*) and *Castilla*, both in the Mercado Grande.

Post Office (*Correo;* Pl. D, 3), on the S. side of the Mercado Grande.

Chief Attractions (one day). *San Vicente* (p. 49); *Cathedral* (p. 46); *San Pedro* (p. 48); *Santo Tomás* (p. 48).

Avila (3715 ft.), the capital of a province and the see of a bishop, is finely situated on a flat-topped ridge, three sides of which are very abrupt. This rises from a treeless upland plain, watered by the *Adaja* and surrounded on all sides except the N. by lofty mountains (the *Sierra de Malagón* to the E., the *Sierra de Avila* to the N.W., and the *Paramera de Avila* to the S.W.). The climate is very inclement. Pop. 11,700. — Avila is the Roman *Avela*, which lay in the territory of the Vaccæi (comp. p. 51), belonging to the province of Hispania Citerior. It afterwards oscillated for nearly three centuries between the Moors and the Christians, until Alfonso VI. brought it permanently under the control of the latter. In 1520 it was for a short time the seat of the 'Junta Santa' of the Comuneros (p. 63). Down to the beginning of the 17th cent. it was one of the most flourishing towns in Spain, but the expulsion of the Moriscoes in 1610 put a speedy end to its prosperity. Its remarkable situation and its wealth in ancient buildings make Avila well worth a visit. The Romanesque churches are among the finest in Spain; while the massive walls (p. 48), with their 9 gates and 86 towers, are still in perfect preservation. These, like the buildings, are of dark-coloured granite.

From the *Railway Station* (to the right of Pl. E, 2) a wide street, passing between the promenades of the *Paseo de San Antonio* (right) and the *Campo de Recreo* (left; Pl. E, 2), leads through the E. part of the new town to the (1/4 hr.) church of San Vicente (p. 49) and the picturesque *Puerta de San Vicente* (Pl. C, 2), the N.E. gate of the town. This consists of two circular and crenelated towers, connected by a parapet in the shape of a bridge. — The Calle del Tostado, leading to the left just inside the gate, brings us to the cathedral.

The ***Cathedral** (Pl. C, 2, 3), a massive, castle-like edifice, dedicated to *San Salvador*, is said to have been originally founded by Fernan Gonzalez (p. 36), but was once more begun in 1091, after the final conquest of the city, by *Alvar García* of Navarre. Its general character is, however, that of a Gothic building of the 13-14th centuries. The oldest part of the church is the E. end, where the massive semicircular apse, with its battlemented parapet, projects beyond the line of the city-wall. Behind the parapet is a passage communicating with that round the city-walls. The W. end, with its two strong towers (that to the N. alone completed; 14th cent.), has also the appearance of a fortress. The main portal is adorned with sculptures of the 16th cent. and guarded by two wild men (*ma-*

ÁVILA
1:12.500
0 50 100 200 300
Metros
Medina d.C
Balneario de Sta Teresa
Matadero nuevo
Nª Sª de la Cabeza
Cementerio viejo
Alameda
Ermita de S.Martín
Huertas
S.Segundo
Pta del Carmen
Cárcel
Pta del Mariscal
Plaza de Fuente el Sol
S.Andrés
S.Francisco
Barrio de obreros
S.Vicente
Pta del Puente
S.Esteban
Liceo
Ayuntamiento
Casa de Polentinos
Pl. Mayor ó de la Constitución
Pal. viejo
Pta del Peso
Catedral
Sto Domingo
S.Juan
Sta Teresa
Claustro
S.Miguel
Seminario
Convento de las Madres
Matadero viejo
S.Isidro
Pta de Sta Teresa
Pta del Rastro
Pta del Alcázar
Cuartel
Mercado Grande
Café
Carmelitas Descalzas
S.Pedro
Correo
Convento de las Gordillas
Fundición de hierro
Fábrica de luz eléctrica
Convento de Agustinas
Santiago
Barrio de las Vacas
S.Nicolás
Convento de Sto Tomás
Paseo de S.Antonio
Campo de Recreo
Convento de Sta Ana
Estación del Ferrocarril
Cuesta de los Gitanos
Río Adaja
Paseo del Rastro
Paseo de S.Roque
Calle del Granizo
Paseo de Sto Tomás
Geogr. Anst. v. Wagner & Debes Leipzig

céros, mace-bearers) carved in granite. The N. gate (14th cent.) is somewhat more freely ornamented.

The *Interior (open all day) makes an impression of great solemnity and dignity (p. xlv). The nave is short and narrow (130 ft. by 28 ft.) but lofty, with a double triforium; the clerestory windows have been partially blocked up (p. xlv). In the middle is the coro. The low aisles are 24 ft. wide. The transept is lofty and contains some fine stained-glass windows. The main apse (see p. 46), occupying almost the entire width of the church, includes the capilla mayor, a double ambulatory, and nine semicircular chapels enclosed in the thickness of the walls and hence not showing in the external view of the apse. The side-apses are very small.

The cathedral contains many valuable objects of art. In the first chapel of the *N. Aisle* is a copy of Michael Angelo's lost Pietà; in the second an ancient copy of Raphael's Madonna di Loreto, with a figure added. — On the *Trascoro* are some good reliefs of scenes from the Life of Christ (ca. 1530). — The *Choir Stalls*, with numerous figures of saints and rich and graceful ornamentation, were executed by Cornielis, a sculptor from the Netherlands (1536-47). — The *Retablo of the high-altar in the *Capilla Mayor* rises in three stages and is adorned with ten paintings from the Life of Christ and with figures of SS. Peter, Paul, James, Andrew, Simon, and Jude, the Evangelists, and the four great Church Fathers, by Pedro Berruguete, Juan de Borgoña, and Santos Cruz (1508; p. lxviii). To the right and left are the tasteful Renaissance altars of St. Secundus and St. Catharine (pp. liv, li), with statues and reliefs. The two iron *Pulpits* deserve notice, especially that to the N. (ca. 1525). — In the *Ambulatory*, behind the capilla mayor, stands the tomb of Bishop Alfonso Tostado de Madrigal (d. 1455), a fine Renaissance work by Domenico Fancelli (?; p. 48). In the middle, within a rich architectural frame-work, is the figure of the bishop, writing at a desk; overhead are reliefs of the Adoration of the Magi and of the Shepherds, surmounted by a representation of the First Person of the Trinity; below are the seven virtues; at the sides are the Evangelists. — The church also contains several altar-pieces of the 15th cent. and numerous Gothic tombs, in recesses, with original ornamentation on the sarcophagi. — Adjoining the S. aisle is the *Sacristy*, the fine Gothic groining of which has been disfigured by painting. It contains four terracotta reliefs (Bearing of the Cross, Crucifixion, Descent from the Cross, and Resurrection) and a rich alabaster *Altar, with the Scourging of Christ and several other reliefs, perhaps by Pedro Berruguete (p. lxviii). In the *Vestibule* is a famous silver *Custodía (monstrance) by Juan de Arphe (1571; fee 50 c.).

The restored Gothic *Cloisters*, on the S. side of the cathedral, date from the 14th century.

From the main doorway of the cathedral we proceed to the S., past the cloisters and along the city-wall, to the picturesque *Puerta*

del Alcázar (Pl. C, 3), resembling the Puerta de San Vicente (p. 46). Outside this gate lies the PLAZA DEL ALCAZAR, or MERCADO GRANDE (Pl. C, D, 3), in the middle of which stands a ***Monument*** to celebrated natives of Avila, crowned by a statue of St. Theresa (see below). — The E. side of this plaza is bounded by the church of —

San Pedro (Pl. D, 3; sacristan, Calle del Duque de Alba 10), a sandstone building of the 12-13th cent., with pure Romanesque nave and aisles, a Transitional transept and choir, a fine lantern, and three semicircular apses. The good paintings on the walls of the aisle originally formed one altar-piece (16th cent.) Among the chief features of the exterior are the superb rose window in the W. façade and the three beautiful round-arched doors. Comp. p. xliv.

We now traverse the Plazuela del Marqués de Novaliches, behind the church, pass to the E. through the short Calle de San Roque, then turn to the right, and follow the Paseo de Santo Tomás, which ascends the slope of the hill, strewn with erratic granite boulders, to (8 min.) the Dominican convent of —

Santo Tomás (Pl. E, 4), founded by the 'Catholic Kings' in 1482. From the fore-court we pass through a doorway adorned with statues into the late-Gothic CHURCH, a singular building, destitute of aisles but with a transept and two rows of lateral chapels. There is a 'coro alto' on the W. wall, and the high-altar is in a corresponding gallery, supported by a flat arch, on the E. wall. The *Retablo of the high-altar is a masterpiece of the early Spanish school, probably by *Pedro Berruguete* (p. lxviii). In the middle is St. Thomas Aquinas, surrounded by eight angels; to the right and left are four scenes from the life of the saint; below are SS. Lawrence, Augustine, John, Matthew, Jerome, and Sebastian. The centre of the transept is occupied by the magnificent marble *Monument of Prince John (d. 1497), only son of Ferdinand and Isabella, by the Florentine *Domenico Fancelli* (p. 47). The beautiful figure of the young prince lies on a sarcophagus adorned with reliefs and ornaments. In the third chapel on the N. side is the similar monument of Juan de Avila and Juana Velazquez (1504), also ascribed to *Dom. Fancelli*. The choir-stalls, with the arms and emblems of the Catholic Kings, are late-Gothic. — One of the cloisters contains a natural history collection.

The visitor should next walk round the old town in order to examine the ancient ***City Walls**, which were re-erected in 1090-99. The Carrera de Santo Tomás and the Calle de San Cristóbal lead to the N.W. for about $^1/_2$ M. through the *Barrio de las Vacas* (Pl. D, 4), beyond which we ascend to ($^1/_4$ M.) the *Puerta del Rastro* (Pl. B, C, 3). In front of this gate is the *Paseo del Rastro*, commanding a fine view of the valley of Amblès and its enclosing mountains.

Keeping to the W., we reach the *Puerta de Santa Teresa* (Pl. B, 3) in 3 min. more. Just inside this gate, in a small plaza, is the *Convento de Santa Teresa* (Pl. B, 3), with a church in the style

of Herrera, erected on the site of the house in which the saint was born (1515-82). The W. side of the plaza is occupied by the *Casa del Duque de la Roca*, an edifice of the 15th century.

From the Puerta de Santa Teresa a broad road descends in a wide sweep to the W. gate of the city, the *Puerta del Puente* (Pl. A, 2), by which the road to Salamanca leaves Avila. We follow the latter road, which crosses the Adaja just below the gate by a new bridge (to the left, below, the old bridge, with its five arches). By ascending for a little on the opposite bank, we reach the *Cruz de los Cuatro Postes*, a stone cross affording a fine view of Avila and its many-towered wall.

From the Puerta del Puente we may now return to the cathedral, viâ the Calle San Estéban (with the church of *San Estéban*, Pl. B, 2), the Calle de Vallespin (with the *Palacio del Conde de Polentinos*, in the plateresque style, now a military school; Pl. B, 2), and the *Plaza Mayor* ('Mercado Chico'; Pl. C, 2), in which stand the *Town Hall* and the Gothic church of *San Juan*. Or we may proceed to the N., outside the wall, to (2 min.) the Romanesque church of —

San Segundo (Pl. A, 1; key at the adjoining cottage, 30-50 c.), a small structure on the bank of the river, with a fine Romanesque doorway. The nearly square interior is divided into nave and aisles by granite columns and ends in three semicircular apses. The wooden ceiling and the capitals of the granite columns are interesting. To the right of the main apse is the tomb of San Segundo, Bishop of Avila, with a kneeling figure of the saint, by *Berruguete*.

We then skirt the N. wall of the city, passing (left) the small *Ermita de San Martin* (Pl. B, C, 1) and the *Puerta del Mariscal* (Pl. C, 2), near which, inside the town, is the *Capilla*, an interesting Gothic structure. We then reach the high-lying church of —

***San Vicente** (Pl. D, 2), now disused and preserved as a national monument (custodian, Carretera Nueva 17, in the Barrio de Agates). This is the finest Romanesque edifice in Avila, probably begun in the 12th, though not completed till the 15th century. The W. façade is flanked by two towers, between which, under a graceful pointed arch, is a lofty open porch, with a Romanesque double doorway (13th cent.), with elaborate but much mutilated sculptures (comp. p. xlviii). The S. tower, with its modern restorations, is unfinished; the N. bell-tower dates from the 12-15th centuries. — Along the S. side of the church runs a kind of granite cloister or corridor (unfinished), contrasting strangely with the sandstone of which the church itself is built. Within this is the comparatively simple S. doorway (statues, see p. xlviii).

The interior (at present undergoing restoration) resembles San Pedro (p. 48) in its ground-plan and is 180 ft. in length. The nave, with its triforium and clerestory, is in a pure Romanesque style. The transept, choir, and three semicircular apses are in the Transition style. The transepts are roofed with barrel-vaulting. On the E. side of the lantern is a painted *Relief* of the Crucifixion, with the Virgin and St. John (14th cent.).

Below the lantern is the **Tomb of St. Vincent* and his sisters *SS. Sabina* and *Cristeta*, consisting of a sarcophagus of the 13th cent., with the Adoration of the Magi and numerous notable reliefs, surmounted by a late-Gothic canopy of 1465, resting upon coupled columns. — A staircase at the end of the N. side descends to the modernized *Crypt*, containing the rock on which, according to the legend, St. Vincent and his sisters suffered martyrdom (303).

Below San Vicente, to the N., is the church of *San Andrés* (Pl. D, 1), another late-Romanesque edifice of the 12-13th centuries.

About 3 M. to the W. of Avila (omn. from the Mercado Grande twice daily, return-fare 2 p.) are the baths of *Santa Teresa (Baños de Revenga;* 4055 ft.), with mineral springs (R. 2, board 6 p.; season, June-Sept.).

Railway to *Peñaranda* and *Salamanca*, see p. 170.

Beyond Avila the train turns at right angles towards the E. The next part of the railway, abounding in tunnels and viaducts, was the most difficult to construct. It traverses a bleak and almost uninhabited mountain-district, intersected by deep valleys. In winter the whole is often under snow. After threading five short tunnels, the train reaches the *Tunnel of Cañada* (1040 yds. long), which penetrates the *Puerto de Avila*, or saddle between the *Sierra de Malagón* (E.) and the *Paramera de Avila* (S.W.), two ranges that form the connecting link between the Sierra de Guadarrama and the Sierra de Gredos. — We then descend to (67½ M.) *La Cañada.*

The line now descends rapidly and circuitously towards the S.E., along the steep flank of the Sierra de Malagón. We cross several small feeders of the *Alberche*, which carries its waters to the Tagus. To the right we enjoy a fine view of the valley of the Alberche, with the small town of *Cebreros*, embosomed in olive-groves and vineyards, the latter producing excellent grapes known under the name of 'Albillo'; to the S., in the extreme distance, rise the mountains of Toledo. — 73 M. *Navalperal* (4165 ft.).

The train traverses extensive forests of ilex and pine. 76½ M. **Las Navas del Marqués,** with the palace of the Duke of Medinaceli, who owns large estates in this neighbourhood. The palace, built in the 16th cent. by Don Pedro de Avila, first Marqués de las Navas, is interesting in spite of its state of neglect; various fine Roman architectural fragments and inscriptions, from Mérida and elsewhere, are built into the walls of the court. — The line sweeps in a bold curve towards the S. Several torrents are crossed and nine tunnels threaded. — 88 M. *Robledo* (3310 ft.), the station for *Robledo de Chavela*, a small town in the province of *Madrid*, 3 M. to the E. The parish-church contains a famous retablo by Antonio del Rincon (p. lxvi). — The train turns to the N.E. and passes through a tunnel.

92 M. **El Escorial** (3030 ft.), see p. 110.

Beyond Escorial we enter the defile of *Navalquejigo*, and beyond (98½ M.) *Las Zorreras* we cross the *Guadarrama.*

100 M. **Villalba,** in a wide valley enclosed by the S. foot-hills of the Guadarrama Mts., is the junction of the railway to Medina del Campo viâ Segovia (R. 7; carriages changed).

Our line turns to the S.E. and descends the valley of the Guadarrama, through a solitary, rocky region, overgrown with cistus and scrub-oak. — 105 M. *Torrelodones*. Beyond some cuttings and a tunnel is (110 M.) *Las Matas*.

The train enters the plain of New Castile, a monotonous steppe, interrupted here and there by vineyards or corn-fields. 113 M. *Las Rozas*. To the left, in the distance, is the château of *El Pardo* (p. 110), on the *Manzanares*. — 117 M. *El Plantío*.

119 M. **Pozuelo**, a smiling oasis among oak- and pine-clad hills, with numerous villas of the Madrileños. — To the left we have a fine retrospect of the Guadarrama Mts. We cross the Manzanares. On the hill to the left is the Cuartel de la Montaña (p. 103), beyond which is the Royal Palace.

124 M. *Madrid* (p. 53; Estación del Norte).

7. From Medina del Campo to Madrid viâ Segovia and Villalba.

121 M. Railway (one express and two ordinary trains daily) in $6^1/_4$-$7^1/_2$ hrs. (fares 23 p. 30, 17 p. 45, 10 p. 50 c.); to (97 M.) *Villalba* in 5-6 hrs. (fares 18 p. 75, 14 p. 5, 8 p. 45 c.). Railway-restaurants at *Medina del Campo* and *Segovia*. — The part of the railway between Segovia and Villalba (40 M., but less than 20 M. as the crow flies) is remarkable for its bold and skilful engineering. — A pleasant Walk may be taken from *Espinar* (p. 52) viâ the *Puerto de Guadarrama* (p. 52) to (12 M.) *Guadarrama*. — Drive from *Segovia* or *La Granja* (p. 123) to *Escorial*, comp. p. 118.

Medina del Campo, see p. 29. — As far as Coca the train runs through a bleak, thinly populated district. 5 M. *Pozal de Gallinas*.

$13^1/_2$ M. **Olmedo**, an old town with 2770 inhab., lies on the highroad from Valladolid to Madrid, just before it quits the province of Valladolid. It formerly contained many convents, and was strongly fortified as the seat of several families of distinction. '*Quien de Castilla señor pretenda ser, á Olmedo y Arévalo de su parte ha de tener*' was a popular saying which asserted 'that he who aspired to be lord of Castile, must have Olmedo and Arévalo (p. 45) on his side'.

The train turns to the S.E., enters the Castilian province of *Segovia*, and crosses the unfinished irrigation-works of the *Canal de Castilla* (pp. 28, 42), which it was intended to continue as far as Segovia. Several small stations are passed.

23 M. **Coca** (no good inn), a small town, surrounded by pleasant woods, lies in a delta formed by the *Eresma* and its tributary the *Voltoya*. The ancient *Cauca* was the capital of the Vaccæi, an Iberian tribe, and in B. C. 151 was captured by the Roman consul Lucius Lucullus, who massacred the inhabitants and carried off a vast amount of plunder. In the middle ages it played a part of some importance as the seat of the *Fonseca* family, whose **Castle*, built in the 15th cent. and defended by moats and towers, still stands in partial preservation at the confluence of the Eresma and the Voltoya.

The church of *Santa Maria* contains the *Tombs of the Fonseca family, which is now extinct (p. liii): to the right of the altar is the tomb of Juan Rodriguez de Fonseca, the art-loving Bishop of Burgos, by *Bart. Ordoñez;* in the transept are four other Fonseca monuments, good Italian works of the 16th century. The *Arco de la Villa*, the main gate of the former town-walls, is also interesting.

The train now crosses the Voltoya and ascends on its right bank. 28 M. *Nava de la Asunción*, with extensive vineyards. To the right is a wood named the *Pinâr de Nieva.* 35 M. *Ortigosa-Santa-Maria-de-Nieva*, two towns well known for their woollen manufactures. Santa Maria was the seat of the Cortes of 1473.

The scenery becomes more hilly. 38½ M. *Armuña.* We next cross the Eresma and ascend on its right bank to (42½ M.) *Yanguas* and (46 M.) *Ahusín.* The train then returns to the left bank of the river, and beyond (50 M.) *Ontanares* crosses the *Terogordo.* To the left, on a long ridge, lies the picturesque city of Segovia, dominated by the Alcazar and the cathedral.

58 M. **Segovia** (terminal station), see p. 118. Excursion thence to *La Granja*, see p. 123.

Beyond Segovia the line ascends at first towards the N.W. over the N. spurs of the Guadarrama Mts., and crosses the *Hontoria*, *Riofrio*, and *Rio Peces.*

64 M. *La-Losa-Navas-de-Riofrio.* In the vicinity are large granite quarries, which afford the material for the street-paving of Madrid; also the *Palacio de Riofrio*, built amid the woods by Isabella Farnese (p. 124). — 70 M. *Otero de Herreros.*

Farther on we cross the *Moros* and proceed through deep cuttings and by a wide curve to (75 M.) *Espinar*, where the railway reaches the old highroad from Galicia over the *Guadarrama Pass.*

The High Road to Guadarrama, a portion of the old road from Galicia to Madrid, ascends from Espinar viâ the *Venta de San Rafael*, where it crosses the road from Avila (p. 46) to Segovia, to the ridge of the Sierra de Guadarrama. At the top of the *Puerto de Guadarrama* (5150 ft.) is a stone lion, commemorating the construction of this mountain-route by Ferdinand VI. (1479). The road then descends, soon affording a splendid view of the plain of New Castile lying far below, to (12 M.) *Guadarrama* (see below).

The line penetrates the mountains by the *Guadarrama Tunnel* (4380 ft.), 1⅗ M. long, below the Puerto (see above).

On emerging from the tunnel, we have a surprising view to the right of the wide plain of Castile. The train threads another short tunnel and descends rapidly to (85 M.) *Cercedilla* (3785 ft.). Three more tunnels. 88 M. *Los-Molinos-Guadarrama*, where the above-mentioned road over the Guadarrama Pass crosses the road from Escorial to La Granja (p. 123).

91 M. *Collado Mediano*, near the quarries of *Berrocál.* — The train crosses the Guadarrama.

97 M. *Villalba*, and thence to (121 M.) *Madrid*, see p. 50.

Geograph. Anstalt von Wagner & Debes, Leipzig

8. Madrid.†

a. Arrival and Departure. Hotels, Pensions, Lodgings, Restaurants, and Cafés.

Railway Stations. 1. *Estación del Norte* (Pl. C, 6, 7; restaurant), for the N. and N.W. lines viâ Medina del Campo. — 2. *Estación de las Delicias* (Pl. I, H 11; restaurant), for the railway to Lisbon viâ Valencia de Alcántara. — 3. *Estación del Mediodía* or *de Atocha* (Pl. H, 9, 10; restaurant), for all the other lines. — The *Estación de Arganda* (Pl. II; L, 8), for the narrow-gauge railway to Vicálvaro and Arganda, and the *Estación de Villa del Prado* (Pl. C, 9), for the line to Navalcarnéro and Villa del Prado, are of no importance to the stranger.

The Omnibuses of the larger hotels meet the chief trains. — One or two persons, with a small quantity of luggage, may conveniently use a Cab (*coche de punto*). Fare 1 p. (from the Delicias station 1½ p.), each trunk 1 p., each handbag 50 c., gratuity 30-50 c. If the cab has to be specially summoned from its stand outside the station, the tariff by time comes into operation; first hr. 2 p., each ¼ hr. addit. 50 c.; luggage as above (comp. p. 55). — A party of 3-6 persons should take one of the small Railway Omnibuses ('*Servicio especial de los caminos de hierro*' or '*Servicio de los ferrocariles*'). Fare for 1-6 pers. with 220 lbs. of baggage 4 p., from the Delicias station 5 p. (between midnight and 6 a. m. 6 or 7 p.); fee ½-1 p. In every case, however, it is advisable not to rely merely on the tariff, but to come to a distinct understanding with the driver. — Those who have not yet selected their hotel or lodging may leave their impedimenta at the railway-station and drive into the city by one of the large Omnibus Generales (see below). The private omnibuses ('servicio publico') should be carefully avoided.

Railway Offices (*Despachos Centrales;* comp. p. xvi). 1. Puerta del Sol 9, for the Estación del Norte; 2. Calle de Alcalá 7, for the Estación de las Delicias; 3. Calle de Alcalá 14-16, for the Estación del Mediodía. The *Omnibus General* usually leaves these offices about 1 hr. before the departure of the trains (fare 50-60 c., each trunk 25-50 c.). The small *Railway Omnibuses* (see above) may be ordered here, to pick up at the traveller's hotel or lodging. — *Office of the International Sleeping Carriage Co.* ('Compagnie internationale des wagons-lits et des grands express européens'), Calle Alcalá 18. — *Cook's Tourist Office*, Carrera San Jerónimo 5.

Hotels (comp. p. xxii and Pl. II, p. 65; most of them with lifts and electric light; in spring, rooms should be ordered in advance). *Hotel de la Paz (Pl. a; F, 7), Puerta del Sol 11, pens. from 18 p.; *Hôt. de Paris (Pl. b; F, 7), Puerta del Sol, with entrance at Calle de Alcalá 2, pens. 15-25 p., two fashionable and expensive houses in a somewhat noisy situation; Hot. de Roma (Pl. c; G, 7), Calle del Caballero de Gracia 23; Hot. de Rusia (Pl. d; G, 8), Carrera San Jerónimo 34 duplicado, with restaurant, these two also of the first class. — Somewhat less pretentious: Nuevo Hotel de Embajadores (Pl. e; F, 7), Calle Victoria 1, at the corner of the Carréra San Jerónimo; Hot. Inglés (Pl. f; G, 8), in the narrow Calle Echegaráy (No. 10), with an excellent restaurant; pens. at

† In the references to the Plans in the text, Pl. I refers to the adjoining general plan, Pl. II to the plan of the centre of the city (p. 65). Where neither I nor II is specified, the reference is to both plans. — The focus of the traffic is the Puerta del Sol (Pl. F, 7, 8). The streets are called *calles*, the longer streets *carréras* or *corredéras;* a narrow street or lane is termed *callejón; travesía* is a short connecting alley; *cuesta* means a descending street, *cóstanilla* a descending lane, *bajada*, a descent; *pretil* is a lane on a slope, with houses on one side and a parapet on the other; *portál* is a large entrance-way, *portillo* or *postigo* a small one; *campillo* is a deserted square or open space; *jardinillo* is a square laid out as a garden; *puerta* is a gate; *ronda*, a street forming a circle; *paséo* is a promenade or houlevard.

these two from 12½-15 p. — Plainer houses: HOT. SANTA CRUZ (Pl. g; G, 8), Carrera San Jerónimo 45, with restanrant, well situated, ¼ M. from the Prado Museum; UNIVERSO, Puerta del Sol 14, well spoken of; ORIENTE (Pl. h; F, 7), Calle del Arenál 4; PENINSULAR (Pl. i; E, 8), Calle Mayor 41, with restaurant, commercial; CUATRO NACIONES (Pl. k; E, 7), Calle del Arenál 19, satisfactory for modest requirements. Pens. at these houses 8-10 p. — The *First Breakfast (desayúno)* is generally charged ¾-1½ p. extra. Travellers should personally announce their intended *departure* in the hotel-office, either the night before or early in the morning.

Pensions (*Casas de Huéspedes;* comp. p. xxii) are numerous. Among the best known are the **Hotel de Sevilla*, Calle Alcalá 33-35; the *Hotel Central*, Calle Alcalá 17; *Vicente Romero*, Calle Alcalá 17 duplicado (1st floor); *José Gomez*, Calle Alcalá 17 triplicado (1st floor); *Mme. Estampes*, Calle del Principe 12 (1st floor), pens. 9-11 p., good French cuisine; *Luis Regueiro*, Calle Mayor 12 (2nd floor); *Antonio Barreiva*, Calle Mayor 18 (2nd floor); *José Arenas*, Calle del Arenál 16 (2nd floor); also at Calle del Arenál 8. The usual charge for full pension, including the first breakfast, is from 8 p. upwards. Table-wine, light, and service are sometimes extras.

Furnished Rooms are difficult to procure in a good situation near the centre of the city. The charge for a well-furnished room, with an alcove for the hed, is about 75-150 p. a month, with a fee of 5-7½ p. for attendance. A white paper ticket at the *end* of a balcony indicates furnished rooms to let; in the *middle* of a balcony, unfurnished rooms. — In making the contract it is desirable to have the aid of someone acquainted with the local usages; it is not safe to trust to outward appearances. The price asked may often be lowered by judicions bargaining.

Restaurants (comp. p. xxiii; most frequented for the *almuerzo*, 11-1, and for the *comida*, after 6 p.m.). **Lhardy*, Carrera de San Jerónimo 6, déj. from 10, D. from 12½ p.; *Café de France*, Carrera de San Jerónimo 28; *Café de Fornos* (see below), Calle de Alcalá 19, groundfloor (not to be confounded with the Restaurant de Fornos, with its 'chambres séparées', on the first floor); **Tournié*, Calle Mayor 31, first floor; *Café Inglés*, Calle de Sevilla 6 (1st floor); *Buféte Italiano*, Carrera San Jerónimo 32, freqnented by foreigners, moderate bnt not too clean; restaurants in the hotels *Inglés*, *Santa Cruz*, and *Peninsular* (see p. 53 and above). Persons not staying in the house are also admitted to the meals at any of the other hotels; previous enquiry as to price advisable and customary.

Cafés (comp. p. xxiv; some of them very tastefully fitted up). **Café de Viena*, Arenál 3; *Café de France*, Carrera San Jerónimo 28; *Café Fornos*, Calle Alcalá 19; *Café de Madrid*, Alcalá 10; *Café Suizo*, Alcalá 36; *Café Inglés*, Calle de Sevilla 6. The cafés in the *Puerta del Sol* are frequented by politicians, unemployed officials *(cesántes)*, touts for gaming rooms, and 'confidence men'. — At many cafés music (piano and violin) is provided free of charge in the evening. Among these are the *Café de las Cuatro Naciones*, Calle Mayor 18; *Café Levante*, Calle del Arenál 15. — Those cafés in which, at an advanced hour of the evening, the so-called '*Flamenco*' *Songs* and *Dances* (p. 432) are given should be avoided by ladies and visited by gentlemen only in company with a native friend.

Confectioners *(Confiterías)*. *Café de Viena*, Arenál 3; *La Mallorquina*, Puerta del Sol 8; and many others. — *Ladies' Café* in the *Café Suizo* (see above), with special entrance at the corner of the Calle de Sevilla.

Horchaterías (see p. xxiv) are numerous in the warm season, especially in the Calle Alcalá, Calle Mayor, and Carrera San Jerónimo. Good Vermouth di Torino and other bitters are obtained in the *Café de Viena* (see above).

Beer Houses, with beer on draught, do not exist in Madrid, but bottled beer *(cerveza)* may be obtained at all hotels, restaurants, cafés, and horchaterías. The best native beers are *Mahou*, *Princesa*, and *Santa Bárbara*. The foreign malt liqnors include *English Ale* and *Stout*, and *Bremen*, *Dortmund*, *Rotterdam*, and *Bavarian Beer* (bottled Munich beer in the *Café Iberia*, Carrera de San Jerónimo 31). Beer is, however, better avoided in the hot season (see p. xxiv).

Tobacco (comp. p. xxv) may be procured at Calle del Arenál 1 and numerous other '*Estancos*'. *Havannah Cigars* at Puerta del Sol 14, Calle de Sevilla 2, and elsewhere.

b. Means of Transportation.

Cabs (*Coches de punto, Simónes*). A small tablet bearing the words 'se alquila' ('is to hire') indicates that the vehicle is not engaged. The tariff distinguishes three zones (*primer, secundo, tercer limite*), only the first of which is of importance to tourists. This includes the whole of the inner city (comp. the Plan) from the Manzanares (Pl. C, 6-10) on the W. to the Ronda de Vicálvaro beyond the Buen Retiro (Pl. K, 7-8) on the E., while it extends on the N. to the Prision Celular (Pl. C, 4), the Depositos del Canal de Lozoya (Pl. F, 2), and the Palacio de la Industria (Pl. H, 2), and on the S. to the Estacion del Mediodia (Pl. H, 9) and the Puente del Toledo (Pl. D, 11).

Tariff (day and night):

One-horse cab, per drive (*carréra*) for 1-2 pers. . . . . 1 p.
One-horse cab, per hr. (*por hora*) for 1-2 pers. . . . . 2 p.

Drives in the second zone cost 2 p., in the third 3 p. The drivers decline engagements by time in the 2nd and 3rd zones; and the fares for drives in these zones should be carefully agreed on beforehand, for the police never interfere in case of disputes. — If the cab is dismissed in the third zone, the driver is entitled to a return-fare of 2 p. — Each article of luggage 50 c., large trunk 1 p. — Special Fares. To the *Delicias Station* (p. 53) 1½ p.; to the *Plaza de Toros* (p. 86) on 'Corrida' days 1½ p.; to the *Canal* on Ash Wednesday (p. 59) 2½ p.; to the *Hipódromo* (p. 94) on race-days 1½ p.; to the *Pradera de San Isidro* during the May Festival (p. 59) 2½ p.

Two-horse cabs in each case 1 p. extra.

Carriages may be hired of *M. Oliva*, Calle Don Martín 57 and Calle de la Quintana 14, or of *Hornilla*, Paseo de la Castellana 10. Fare per day about 25 p., per month 350-500 p.

Tramways (*Tranvías;* some of them electric; fare 5-25 c.). Most of the lines start from or cross the Puerta del Sol (Pl. F, 7, 8). The following are the most important.

I. Tranvia de Madrid.

a. From the *Puerta del Sol* (E. side) viâ the Calle de Alcalá, Plaza de Madrid (Pl. II; H, 7), Paseo de Recoletos, Plaza de Colon (Pl. II; H, 6), and Paseo de la Castellana to the *Hipódromo* (Pl. I; H, 1). The name board (*tablilla*) is inscribed Puerta del Sol, Castellana, Hipódromo.

b. From the *Puerta del Sol* (E. side) viâ the Plaza de Madrid (Pl. II; H, 7), Paseo de Recoletos, Calle de Villanueva, and Calle de Serrano (Pl. I, 6-4) to the *Calle de Maldonado* (Pl. I; I, 4). Name-board: Puerta del Sol y Barrio de Salamanca.

c. From the *Puerta del Sol* (S. side) viâ the Calle Mayor, Plaza de Oriente (Pl. II; E, 7), Plaza de San Marcial (Pl. II; E, 6), and Calle de Ferráz to the *Calle del Duque de Urquijo* (Pl. I; C, D, 5). Name: Puerta del Sol y Barrio de Argüelles.

d. From the *Calle del Duque de Urquijo* (Pl. I; C, D, 5) viâ the Glorieta de San Bernardo (Pl. I; F, 5), Glorieta de Bilbao (Pl. I, 2; F, 5), Plaza de Alonso Martinez (Pl. I; G, 5), and Plaza de Colon (Pl. II; H, 6) to the *Retiro* (Pl. II; I, 7). Name: Puerta del Sol, Barrio de Argüelles y Retiro.

e. From the *Puerta del Sol* (S. side) by the Calle Mayor, Plaza de Oriente (Pl. II; E, 7), Plaza de San Marcial (Pl. II; E, 6), Calle de Ferráz, and Calle de la Princesa to the *Plaza de la Justicia* (Pl. I; C, 4). Name: Puerta del Sol y Barrio de Pozas.

II. Tranvia del Norte.

a. Circular line from the *Puerta del Sol* (N. side) by the Calle de la Montera, Calle de Hortaleza, Plaza de Alonso Martinez (Pl. I; G, 5; branch-line to Calle del Cisne), Plaza de la Iglesia (Pl. I, 1; G, 3), Glorieta de Quevedo (Pl. I; F, 4), Glorieta de Bilbao (Pl. I, 2; F, 5), Calle de la Fuencarrál, and Calle de la Montera back to the *Puerta del Sol*. Name: Chamberí por Hortaleza, or Chamberí por Fuencarrál.

b. From the *Glorieta de Quevedo* (Pl. I; F, 4) by the Calle de Bravo Murrillo to the *Glorieta Cuatro Caminos* (Pl. I; F, 1). Name: Cuatro Caminos y Glorieta de Quevedo.

III. Tranvia del Este.

a. From the *Puerta del Sol* (E. side) viâ the Plazas de Madrid (Pl. II; H, 7), de la Independencia (Pl. H, I, 7), and de Toros (Pl. I; L, 6) to the *Ventas del Espiritu Santo* (Pl. I; M, 4, 5). Name: Puerta del Sol y Ventas. For the bull-fights (p. 58) extra-cars are put on, labelled 'Toros' (fare 50 c.).

b. From the *Plaza de Madrid* (Pl. II, H 7; S.W. corner) by the Paseo del Prado, the Estación del Mediodía (Pl. H, 9, 10), and Ronda de Atocha to the *Calle de Embajadores* (Pl. II; F, 10). Name: Embajadores y Cibeles.

IV. Tranvia de Estaciones y Mercados.

a. From the *Puerta del Sol* (S. side) by the Calle de Carretas, Calle de Atocha, Estación del Mediodía (Pl. H, 9, 10), and Paseo de Atocha to the *Calle del Pacifico* (Pl. K, 10). Name: Pacifico-Glorieta-de-Quevedo.

b. From the *Puerta del Sol* (N. side) viâ the Calle de Preciados, Plaza de Santo Domingo (Pl. II; E, 7), and Calle de San Bernardo to the *Noviciado* (Pl. II; E, 6). Some cars go on to the *Glorieta de Quevedo* (Pl. I; F, 4). Name same as the last.

c. From the *Puerta del Sol* (N. side) by the Calle de Preciados, Plaza de Santo Domingo (Pl. II; E, 7), Calle de Leganitos, Plaza de San Marcial (Pl. II; E, 6), Paseo de San Vicente (Pl. II; D, 7), Estación del Norte (Pl. C, 6, 7), Glorieta de San Antonio, and Paseo de la Florida to *Bombilla* (to the N.W. of Pl. I; A, 3). Name: Puerta del Sol y Bombilla.

d. From the *Puerta del Sol* (S. side) by the Calle de Carretas and Calle Imperial to the *Plaza de la Cebada* (Pl. II; E, 9). Some cars go on to the *Plaza de San Francisco* (Pl. II; D, 9); others from the Calle de Carretas to the *Plaza del Progreso* (Pl. II; F, 8). Name: Puerta del Sol y Plaza de la Cebada (or y Plaza del Progreso).

V. Tranvia de Leganes.

From the *Puerta del Sol* (S. side) by the Plaza Mayor (Pl. E, F, 8), Calle de Toledo, Puerta de Toledo (Pl. E, 10), and Carabanchel to *Leganés* (p. 483). Some cars go only to the Fuentecilla in the Calle de Toledo (at the corner of the Calle de Arganzuela; Pl. II, E 9). Name: Madrid-Carabanchel-Leganés.

c. Post, Telegraph, and Police Offices.

Post Office (comp. p. xx). *Corréo Central* (Pl. F, 8), or general post office, Calle de Carretas 10; branch-offices *(Estafétas de Correo)*, Paseo de Recoletos 14, Calle de Trafalgár 10, Calle Mendizábal 6, Calle Don Pedro 8, and Calle de Atocha 125. — *Foreign Letters* must be posted at the main office (in the box marked 'extranjero') before 6.45 p.m., at the branch-offices before 6 p.m. At the main office they may be posted up to 7 p.m. in a special 'buzón de alcance', if a 5 c. stamp be added to the ordinary postage. — *Registration of Foreign Letters* not later than 5 p.m. at the main office or 4 p.m. at the branch-offices. — *Foreign Money Orders* are issued up to 4 p.m. — *Poste Restante Letters* ('cartas en lista') are distributed at the main office, 11-7. — *Foreign Parcels* must be handed in at the Despacho Central of the N. Railway, Puerta del Sol 9.

Telegraph Office (comp. p. xxi), Calle del Correo 3 (Pl. II; F, 8); branch offices at the above-mentioned postal sub-offices and at Calle Juan de Mena 2.

Telephones. Chief Call Office, Calle Mayor 1. Branch-offices: Calle Zurbano 13; Calle Olózaga 5; Calle Princesa 8; at the *Continental Express*, Carrera de San Jerónimo 15; *Madrid Postal*, Calle de Alcalá 2, etc. For the provinces: Calle de Alcalá 14.

Head Police Office (*Gobierno Civil;* Pl. II, E 8), Calle Mayor 83.

d. Embassies. Consulates. Physicians. Hospitals. Baths. Clubs. Religious Services.

British Ambassador, *Sir H. Mortimer Durand*, Calle de Torija 9. — **United States Minister**, *Hon. Bellamy Storer*, Calle Castellana 26.

British Consul, *A. Jackson*, San Agostin 3 duplicado.

Physicians. *Dr. Dussac*, Calle Caballeros de Grácia 8; *Dr. Robert*, Calle de Peligros 1 duplicado; *Dr. Cortezo*, Calle del Sacramento 5; *Dr. Ribera*, Calle de Atocha 133; *Dr. Suñer*, Traversía del Arenal 1.

Dentists. *A. Darlington*, Calle de Peligros 14-16; *E. Highlands*, Calle de Serrano 5; *H. Heddy*, Paseo de Recoletos 25; *C. Cadwallader*, Calle de Alcalá 14-16.

Chemist. *R. A. Coipel*, Calle de Barquillo 1 (Pl. II; G, 6). — Mineral Waters: *J. M. Moreno*, Calle Mayor 73.

Hospitals. None are good; the best is the *Hospital de la Princesa*, Paseo de Areneros 1 (application should be made to the *Médico de Guárdia*). — **Ambulance Stations** *(Casas de Socorro)*, Plaza de la Constitución 3, Costanilla de los Angeles 1, Costanilla de los Desamparados 15, Calle del Fúcar 8, Plaza de Chamberí 7, Calle del Doctor Mata 1, Meson de Paredes 31, Carréra de San Francisco 17, Calle de Pizarro 12, Calle de Claudio Coello 29, Arco de Santa Maria 43 duplicado, Calle Artistas 1, Labrador 6, and Cristino Martos 3.

Baths (*Casas de Baños;* generally poor and dirty). *Baños Arábes*, Calle de Velazquez 29 (in summer only); Calle Olózaga 1 duplicado; *Baños de Oriente*, Plaza de Isabel Segunda 1; *El Niágara*, Paseo de San Vicente 14, with douches (*baños de chorro;* in summer only). Fee to attendant 20-25 c.

Clubs. *Casino de Madrid*, Calle de Alcalá 18, well fitted up; *Nuevo Club*, Calle de Sevilla 3; *Gran Peña*, Calle Alcalá 36. Temporary foreign members admitted for a fee of 30-60 p. a month. — *Ateneo Científico y Literario*, Calle del Prado 21, with a good library, for scientific and literary men. — *French Casino*, Calle de Alcalá 38; *German Club*, Calle de Pontéjos 1; *German Gymnastic Club*, Carrera de San Jerónimo 53 (entrance-fee 2 p., monthly subscription 2 p.). — *Sport Club* (for cyclists), Calle Recoletos 5; *Pedal Madrileño* (cyclists), Alcalá 89; *Tiro de Pichon* (pigeon-shooting), Casa de Campo. — Introduction by a member requisite in each case.

Home for English and German Governesses, Calle de Diego de León 5.

English Church, Calle de Leganitos 4 (Pl. II; E, 6); service on Sun. at 11 a.m.; chaplain, *Rev. F. Bullock-Webster*, Calle Ferraz 1. — *Spanish Protestant Church*, Calle Beneficiencia 18 (11 a.m.; *Bishop Cabrera*). — *German Protestant Church*, Calle Ventura de la Vega 14 (10.30 a.m.; *Pastor F. Fliedner*, Calle Bravo Murillo 61.

e. Banks, Shops, etc.

Banks. *Crédit Lyonnais*, Puerta del Sol 10; *Vogel & Co.*, Salón del Prado 12; *Cook & Son*, Carrera de San Jerónimo 5. — **Money Changers** *(Cambio). Crédit Lyonnais, Cook*, see above; also at Carrera de San Jerónimo 3.

Booksellers *(Librerías). Romo y Füssel*, Calle de Alcalá 5; *Bailly-Baillière*, Plaza de Santa Ana 10; *Fernando Fé*, Carrera de San Jerónimo 2; *Murillo*, Calle de Alcalá 7. Most of the booksellers keep Spanish and French books only, and seldom know much of any but the most recent publications. — **Second-hand Books:** *Pedro Vindel*, Calle del Prado 9; *Sanchez*, Calle de Carretas 21; *Suarez*, Calle de Preciados 48. — **Music:** *Zozaya*, Carrera de San Jerónimo 34 duplicado.

Newspapers (comp. p. xxiv). *Imparcial* (best supplied with foreign telegrams); *Liberal* (democratic); *Epoca* (conservative); *Correspondencia de España* (official); *Gedeon*, illustrated comic journal (democratic). The *Gazeta de Madrid*, founded in 1661, is the oldest official newspaper in Spain.

Photographs at the above-mentioned bookshops; *Hauser y Menet*, Calle de Ballesta 30; *Laurent*, Calle de Narciso Serra 5; also at the *Prado Museum* (p. 70).

Shops. Works of Art (modern pictnres, sculptures, furniture, tapestry, etc.) at *Amaré's*, Calle Alcalá 23. — Mantillas: *Garcia-Labiano, Ceballos y Miranda*, Plaza de Santa Cruz 1 and 7. — Fans: *Serra*, Calle del Caballero de Gracia 15. — Manilla Shawls ('Mantónes de Manila'): *Nuñez Hermanos*,

Calle de Postas 17-19. — Gloves and Underwear: *Magdalena*, *Tejada*, Calle del Arenál 15 and 4-7; *Megardon*, Concepcion Jerónima 16. — Tailor (for ladies and gentlemen): *Isérn*, Carrera de San Jerónimo 16. — Shoe Makers: *Vega*, Calle del Arenál 7; *Simón*, Puerta del Sol 9; *Cayatte*, Calle de Alcalá 38. — Perfumes: *Perfumería Inglesa*, Carrera de San Jerónimo 3. — Watch Maker: *Maurer*, Calle de Sevilla 2. — Travelling Requisites: *Piter*, Calle del Arenál 12. — Universal Providers: *Bazar de la Union*, Calle Mayor 1; *Bazar X*, Calle Carretas 15-17.

Commission Agents (for commissions of every kind in Madrid, Spain, and foreign parts, for sending letters and parcels in Madrid, etc., with telephone): *Continental Express*, Carrera San Jerónimo 15; *Madrid Postál*, Calle de Alcalá 2. — **Goods Agent** *(Comisionista): L. Garrouste*, Calle de Alcalá 18. — Strangers are not advised to use the *Porters (Mozos de Cordel)*, recognizable by their porter's knot.

f. Theatres and other Places of Amusement.

Theatres (comp. p. xxviii; season from mid-October to the end of March). *Teatro Reál (Pl. E, 7), Plaza de Oriente 5, for Italian opera, opened in 1850 and accommodating 2400 spectators. Prices: box *(palco)* 45-150 p., besides the 'entrada' of 1½ p. for each pers.; stall *(butaca)* 15 p., *delantera de palco* 8 p. Evening-dress is worn in the boxes, black coats in the stalls. — The following theatres are much cheaper: Teatro Español (Pl. II; G, 8), Calle del Principe 29-31, built in 1806 and rebuilt in 1849, for high-class drama and comedy; Teatro de la Comèdia (Pl. II; G, 8), Calle del Principe 14, erected in 1875 (on the drop-scene the 'Temple of Immortality' by *José Vallejo*); Teatro de la Princesa (Pl. H, 6), Calle del Marqués de la Ensenada, built in 1885, the last two for high-class comedy; Teatro de la Zarzuéla (Pl. II; G, 7), Calle de Jovellanos 4-6, built in 1856 for operettas, vaudevilles *(zarzuelas)*, and variety performances. — At the following theatres, most of which are open in summer also, short performances, lasting about 1 hr., are given, after each of which the house is cleared (box 2-10, stall ¾-1 p.): *Teatro de Lara (Pl. F, 6), Corredera Baja de San Pablo 15-17; Teatro de Apolo (Pl. II; G, 7), Calle de Alcalá 49 duplicado; Teatro de Eslava (Pl. II; F, 7, 8), Pasadizo de San Ginés 3. — Summer Theatre in the *Jardin del Buen Retiro* (Pl. H, 7), Plaza de Madrid (p. 67).

Circuses. *Circo de Parish* (Pl. II; G, 7), Plaza del Rey 2, also used for operettas and ballets; *Circo de Colon* (Pl. I; G, 5), a wooden structure in the Plaza Alonso Martinez. Box (palco) 10-12, butacas and sillas 2-3 p.

Bull Ring *(Plaza de Toros*, Pl. I, L 6; comp. p. 86), to the E. of the city, near tramway-line IIIa (p. 56). Tickets are sold at the entrance and also, after 9 a.m. on the morning of the fight, in the kiosque at the corner of the Calle de Sevilla and the Carrera de San Jerónimo. — The building, erected in the Moorish style in 1873-74 by *L. A. Capra* and *Rodr. Ayuso*, is 112 yds. in diameter and has room for 14,000 spectators; it may be inspected on 'off' days (interesting; fee 1 p.). Comp. pp. xxviii-xxxi.

Basque Ball Games *(Juegos de Pelota;* comp. p. xxxi) in the 'frontones': *Fronton Central*, Calle Tetuan 29; *Jai-Aldi*, Calle Alfonso Doce 66; *Beti-Jai*, Calle del Marqués de Riscal 5.

Horse Races *(Carreras de Caballos)* in spring and autumn in the *Hipódromo* (Pl. I; H, 1, 2; p. 94), under the patronage of the Sociedád del Fomento de la Cría Caballár (society for the encouragement of horse-breeding).

g. Ecclesiastical and Popular Festivals. Street Life.

The Madrid **Festivals, Popular Celebrations, Processions,** and the like are every year becoming less brilliant and less characteristic.

On *Las Vueltas de San Antonio*, or St. Anthony's Day (Jan. 17th), horses, oxen, and newly clipped mules and asses are led (from about 3 p.m. onwards) to the church of St. Anthony, in the Calle de Hortaleza, where

they are solemnly blessed by a priest standing at the entrance. This part of the city afterwards presents a somewhat lively appearance.

The Madrid *Carnival* does not compare with the same celebration in other countries and has been justly dubbed the 'Feast of Rag, Tag, and Bob-tail'. Almost the only parts of it of any interest to the stranger are the *Corso*, which takes place in the Park of Buen Retiro or at the Paseo de la Castellana on the afternoons of Carnival Week, and the dances of the *Estudiantinas* and *Comparsas* (masqueraders) in front of the royal palace on the afternoon of Shrove Tuesday. The *Children's Masked Balls*, held in the afternoon in the Teatro Real (p. 58) and the Teatro de la Zarzuela (p. 58), are attractive. The only other *Masked Ball* that can be safely visited by ladies is that in the Teatro Real. — The so-called *Entierro de la Sardina*, or farewell festival of the Carnival, is celebrated, with a copious accompaniment of eating and drinking, on the canal (Manzanares), outside the Puerta de Toledo and the Puerta de Atocha, on the afternoon of Ash Wednesday.

Holy Week. In order not to interfere with the masses of pious church-goers all bell-ringing and wheeled traffic are forbidden on *Maundy Thursday (Juéves Santo)* and *Good Friday (Viérnes Santo)*, and even the tramway service is almost entirely discontinued. — About midday on Good Friday and *Easter Sunday* the so-called 'Marriage Market' *(El Pinár de las de Gómez)* in the Calle Alcalá, between the churches of Calatrava and San José, affords a very characteristic scene; the women who have been at church appear here in great numbers, most of them wearing mantillas and flowers in their hair. — On Candlemas (Candelaría; Feb. 2nd) and Corpus Christi Day part of the famous collection of tapestry (p. 98) is exhibited to the public in the staircase and the gallery at the *Royal Palace*. On Maundy Thursday the Queen Regent washes the feet of twelve poor men and women *(Lavatório)* and then feeds them *(Comida)* in the Salón de las Columnas; tickets for this ceremony may be applied for several days before at the Intendencia (p. 61). On Good Friday a procession and service are held in the palace chapel. During the latter the Queen Regent generally commutes a number of death-sentences, this act of clemency being notified to the spectators by the substitution of red for black bands on the rolls of paper containing the sentences. — The Calle de la Princesa is the scene of the notorious *Romería de la Cara de Diós* ('pilgrimage to the face of God'), which begins on Maundy Thursday in front of the little church of the Cara de Dios, and is continued all night. The noisiest scene takes place before the prison (Pl. F, 9), where the crowd indulges in enormous quantities of pancakes and brandy. The celebration ends on the morning of Good Friday with a promenade in the Calle de la Princesa, in which the demi-monde is largely in evidence. — The *Procesión del Santo Entierro* in front of the church of San Ginés on Good Friday afternoon is interesting for its *pasos* (p. 433), or groups of real figures. — On Saturday morning all the bells of the city peal to celebrate the Resurrection (*'tocar á gloria'*).

The festival of the *Dos de Mayo* (May 2nd) commemorates the rising described at p. 64. In the morning a large procession marches to the monument (p. 67), where a religious service is held.

On May 15th begins the *Romería de San Isidro del Campo*, the tutelary saint of the city, which lasts a fortnight and is largely attended by the peasants from the surrounding districts. The goal of the pilgrimage is the Ermita de San Isidro (Pl. I; B, 11), on the W. bank of the Manzanáres. The best time to visit the scene is the afternoon of one of the first three or four days; parties that include ladies should leave before the later part of the evening. All sorts of earthenware vessels are sold to carry off the wonder-working water from the church-spring.

In June is held the *Procesión del Corpus*, or Corpus Christi procession, which is taken part in by the higher clergy, the chief military and civi-dignitaries, and the court-officials. This procession, once the most elaborate of all the church-festivals of Madrid, is best witnessed in the Puerta del Sol. — Among less important processions are those of the *Minerva de San Andrés*, starting at the church of San Andrés on the afternoon of

Jnne 18th; the *Minerva de San Marcos*, in the Calle Isabél la Catolica (June 30th); the *Procesión de la Virgen del Carmen*, from the church of San José (p. 67; afternoon of July 16th); and the *Procesión de San Lorenzo*, from the church of that name, in the Travesía de San Lorenzo (Aug. 10th).

The church-festivals in June, July, and Augnst are usually preceded by the so-called *Verbénas*, a kind of evening or night fair. Among these may be mentioned the *Verbena de San Antonio de la Florida*, at the little church of that name (p. 104; June 12th); the *Verbena de San Lorenzo*, in the populous quarter of the Lavapié (Aug. 9th); and the *Verbena de la Paloma*, near the small church in the Calle de la Paloma (Aug. 14th).

On the eve of *St. John's Day* (June 23rd-24th) a crowd assembles round the Cybele Fountain, in the Plaza de Madrid (p. 67); and as soon as the clock in the tower of the Banco de España tolls midnight, those within reach dip their heads in the water or tbrow handfuls of it over those standing farther off. This is an ancient custom, originally practised at a fountain in the Puerta del Sol which is no longer extant.

On the days of All Saints and All Souls (Nov. 1st and Nov. 2nd) takes place the *Commemoración de los Fiéles Difuntos*, when the cemeteries are visited by large crowds and the graves decked with flowers.

On the *Saturday before Advent* (end of Nov. or beginning of Dec.) an official of the ecclesiastical court *(Rota)* rides through the principal streets and reads the 'decree concerning the proclamation of the Bull of the Holy Crusade' *(Bula de la Santa Cruzada)* in front of the palace, the residence of the papal nuncio, the ministry of justice, the central police-office, the municipal offices, and elsewhere. He is accompanied by the city 'Alguaciles' and by a number of drummers and trumpeters from the royal stables, all clad in costumes of the 17-18th centuries. This bull, first issued by Julius II. and confirmed by Pius IX. in 1849, grants to all Spaniards, at home and abroad, the same indulgences as the Crusade bulls of Urban II. and Innocent III. Next day, at 10 a.m., the bull is carried from the papal church of San Miguel (Calle San Justo 4) to Santa Maria la Real (Calle Sacramento 7), where it is again read.

The celebration of *Christmas Day (Navidád)* has lost most of its former brilliance. A so-called *Misa del Gallo* ('cock-crow mass'), or midnight mass, is held at most of the churches on Christmas Eve. At its close the audience unites in singing the 'villaneicos' relating to the birth of the Saviour, accompanying the song with all kinds of noisy instruments. — The same nigbt the lower classes perambulate the chief streets, with songs, and shouts, and drum-beating, while the cafés in the Puerta del Sol are crowded from midnight on. — It is worth while visiting the large Christmas fruit-market in the Piazza Mayór, especially in the evening, when the closely packed stalls are brilliantly illuminated.

During the presence of the court, *Guard Mounting* takes place in the court-yard of the palace daily, at 11 a.m. — Almost every Sat. afternoon, at four o'clock, the members of the royal family, accompanied by the chief court-officials and by the royal body-guard, drive through the Calles Bailén, Ferraz, and Ventura Rodriguez to the *Iglesia del Buen Suceso* (Calle Princesa 21; Pl. 1, D 5), where they attend the 'Salve'. A different route is sometimes selected in returning.

Street Life. The chief centres of traffic are the Puerta del Sol, with the streets converging on it, the Plaza Mayór, the Calle de Toledo, and the Plaza de Oriente. Towards evening the favourite resorts are the Calle de Alcalá, the Paseos de Recolétos, de la Castellana, and del Prado, and the Buen Retiro Park. In the first-named paseos and in the park the world of fashion seldom appears except in carriages (comp. p. 67). — A morning visit should be paid to the markets *(mercados)*, especially that in the Plaza de la Cebáda (p. 105). — In the height of summer the liveliest scenes are witnessed in the Salón del Prado after 9 p.m.

h. List of Chief Collections and Other Sights.

The CHURCHES, none of which, except *San Francisco el Grande* (p. 106), are of much interest, are generally open before 10 a.m. and from 4 to 7 p.m. — The PRIVATE PALACES are rarely open to the public. — The MUSEUMS are generally closed on festivals *(dias festivos)* and also, strangely enough, on rainy days *(dias lluviosos)*; during the festival of San Isidro (p. 59), up to about May 23rd, they are apt to be uncomfortably crowded.

**Académia de Bellas Artes* (p. 66), daily, 10-4.

**Armería* (p. 99), daily, 10-12; ticket, good for 6 pers., obtained between 1 and 5 p.m. at the 'Intendéncia Generál de la Real Casa y Patrimonio', in the N.E. angle of the Plaza de Armas (S. side of the Palacio Reál, p. 98).

Biblioteca Nacional (p. 86), on week-days, 8-2 (in winter 10-4).

Caballerizas (p. 102), on Mon., 1-4, by ticket obtained at the Intendéncia Generál (see above).

Casa de Campo (p. 104), daily, by ticket obtained at the Intendéncia Generál.

Colegio de Sordo-Mudos (p. 94), on Mon. afternoon; tickets (50 c. each) in the book-shop of San Martin, Puerta del Sol 6.

Depósitos del Canal de Lozoya (p. 94), daily; ticket (good for 5 pers., 1 p.) at San Martin's (see above).

Escuela de Veterinaria (p. 107), on Mon., Tues., Thurs., & Sat., 10-3; tickets (50 c. each) at San Martin's (see above).

Jardín Botánico (p. 84), daily from May to end of Oct., from 4 p.m. till dusk; at other seasons on Mon., Tues., Thurs., & Sat., 10-3, by ticket (50 c.) at San Martin's (see above).

Museo Antropológico (p. 109), daily, 10-12 and 2-5; ticket obtained at the Secretaria de la Universidad Central, Calle San Bernardo 51.

**Museo Arqueológico Nacional* (p. 87), on week-days, 7-1 (in winter 11-5), on Sun. and festivals 9-12.

Museo de Arte Moderno (p. 91), daily, 10-4 (Mon. 1-4); 50 c.

Museo de Artillería (p. 68), closed at present.

Museo de Ciencias Naturales (p. 87); no admission at present.

Museo de Ingenieros (Pl. II; H, 7), a collection of military models, on Tues. & Frid., 10-3; tickets (6 pers.; 1 p.) at San Martin's (see above).

Museo Naval (p. 102), on Tues. & Frid., 10-3; ticket (6 pers.; 1 p.) at San Martin's (see above).

***Museo del Prado* (p. 70), daily, 10-4 (Mon. 1-4), 50 c.; on Sun. and festivals, 10-1, free.

Museo Proto-Historico Iberico, Calle de Alcalá 86, beyond the Espartero Monument (Pl. II; I, 7, 6), of little interest; adm. on Mon., Wed., & Frid., 10-4, through the Conserje (fee 1 p.).

Museo de Reproducciones Artísticas (p. 69), daily, 8-6.

Museo y Biblioteca de Ultramar (p. 85), Tues. & Frid., 10-3; tickets (25 c.) at San Martin's (see above).

Observatorio Astronómico (p. 109), Mon., Tues., Thurs., & Sat., 10-3; tickets (50 c.) at San Martin's (see above).

Palacio del Congreso (p. 69). The public gallery is generally overcrowded during the sittings of the Cortes, which usually begin at 3 p.m. Admission to the other galleries is obtained through one of the deputies. When the house is not sitting, visitors are admitted on application to the 'conserje' (fee 1 p.).

Palacio Reál (p. 96), accessible in the absence of the royal family by written permission from the Intendente Generál (see above). The courts are always open.

Chief Attractions. *Puerta del Sol* (p. 65); *Museo del Prado* (p. 70); *Buen Retiro* (p. 84); *Paseos del Prado, de Recoletos*, and *de la Castellana* (pp. 69, 86, 94); *Museo Arqueológico* (p. 87); *Académia de Bellas Artes* (p. 66); *Armería* (p. 99); *Plaza de Oriente* (p. 96); *View from the Campillo de las Vistillas* (p. 106). A superficial idea of Madrid may be obtained in two or three days, but fully that time ought to be devoted to the magnificent

Picture Gallery of the Prado alone. The Armería, though not of such general interest, has even fewer rivals in its own field. Perhaps the only unadulterated Spanish article in the now almost entirely 'Europeanized' Madrid is the bull-fight.

Madrid (accent on second syllable, and final *d* almost inaudible), with 512,600 inhab., the capital of Spain, the residence of the king, and seat of a bishop, a university, and the Captain-General of New Castile, is situated on an elevated steppe, near the geographical centre of the peninsula, in 3° 44′ W. long. and 40° 24′ 30″ N. lat. It lies 260 ft. above the insignificant river *Manzanares* and 2130 ft. above the sea. Madrid is the youngest of the great cities of Spain; in its present importance it is a political creation, a historical necessity. The capital of the united kingdom of 'Las Españas' could be neither the Aragonese Saragossa, nor the Castilian Burgos, nor the Visigothic Toledo, nor the Moorish Cordova or Seville; hence Philip II. chose Madrid as his new capital, situated like a vedette in the midst of the others, but denied by nature almost every suitable condition for a metropolis. The environs, bleak and treeless, produce only a little corn; and there is no important river in the vicinity †. The present industrial and commercial activity, which is steadily increasing, dates only from the construction of the system of railways of which Madrid is the centre.

The climate of Madrid is equally unfavourable (comp. p. xxxii). The sudden and extreme variations in temperature are due to the lofty situation of the city and to the propinquity of the *Sierra de Guadarráma*, which intercepts the moist N.W. winds in summer, and in winter hurls down icy storms and rain from its snow-fields. The daily range of temperature even in summer is over 30° Fahr.; it is less than 18° on only 97 days in the year. On 255 days it varies from 18° to 32° and on 13 days it is more than 36°. In winter the thermometer sometimes falls to 10° Fahr., and the freezing point is frequently reached. In summer the heat is almost unbearable (occasionally 109° Fahr., *i.e.* as warm as on the S. coast). The air is so

† It should be noted, however, that the vicinity of Madrid was not always so destitute of trees. Argote de Molinas, writing in 1582, mentions Madrid as charming for its shady situation and extensive woods 'well suited for hunting stags, boars, and even bears'. The reason of the present state of affairs is given by Sir John Talbot Dillon (1780): 'Nothing can be more bleak or dismal than the general aspect of the country round the seat of its monarch, and that chiefly from the great want of trees, to which the Castilians have an intense dislike, from a false notion that they increase the number of birds to eat up their corn, forgetting not only that in their climate the shade and shelter of the foliage are required, but also that without them they have no means of securing moisture, and preserving it after dews and rains'.

'Since the building of the new water-works, green oases of groves have sprung up again, and these, it is said, are already beginning to modify the climate, so that it is probable that if the present policy is continued, irrigation may restore to Madrid its former pleasant climate' (*H. T. Finck*).

keen and so subtle that, according to a popular couplet, it will kill a man, while it will not blow out a candle *('el aire de Madrid es tan sutil, que mata á un hombre y no apaga á un candil')*. Affections of the lungs are too easily acquired, while typhus and typhoid fevers are less frequent. All should be especially on their guard against chills and colds. *'Hasta el cuarenta del Mayo no te quites el sayo'*; wait for May 40th before you lay aside your cloak!

Madrid first appears in history in the 10th cent. in the form of the fortified Moorish outpost of *Madjrît*, occupying the site of the present royal palace and intended to check the advance of the Reconquistadores of Castile. This fortress was adjoined on the S. by a small settlement. Alfonso VI. captured Madjrît in 1083 and converted the Arab mosque into the *Iglesia de la Virgen de la Almudéna* (p. 102). The Castilian monarchs endowed the town with many fuéros (p. 4), and it grew rapidly, extending at first to the Puerte Latina, Cerrada, and de Guadalajára and afterwards to the Puerte de Santo Domingo, de San Martin, and del Sol. The arms of the city represent a man climbing an arbutus-tree *(madroño)*, below which stands a bear. They originated in a law-suit between the city and the clergy, the result of which was to assign the forests near the city to the former, the pastures to the latter.

In 1329 Ferdinand IV. assembled the first *Cortes* in *'Madrit'*. In 1383 King John I. handed over the lordship of the town to King Leo V., who had been expelled from Armenia; but on the death of the latter Madrid reverted to Castile. The unquiet times during the long minority of Henry III. caused the court to move to Segovia, because Madrid did not seem strong enough *('por no ser fuerte aquella villa')*. At the close of Henry IV.'s reign Madrid was shaken by new troubles. The adherents of 'La Beltraneja', the daughter of Henry IV., took possession of the Alcazar and were besieged in it for two months by the Duque del Infantado. Quieter days followed the accession of Ferdinand and Isabella, the 'Reyes Católicos' (1477; p. xxxvi). The madness of Johanna 'la Loca' and the uncertainty of the succession on the death of Ferdinand embroiled Madrid once more. — Under CHARLES V. Madrid espoused (1520) the cause of the *Comunéros*, or opponents of the centralisation of authority in United Spain. After the defeat of this party at Villalar (1521) Charles V. visited Madrid (1524), partly to cure himself of a fever contracted at Valladolid, for in those days Madrid, not yet entirely divested of its woods, was considered a healthy resort. In 1525 Francis I. of France, taken prisoner at the battle of Pavia, was brought to Madrid, where he was confined first in the Torre de los Lujánes (p. 105), and then in the Alcazar. The following year, however, through the exertions of his mother and of his sister, the Queen of Navarre, he obtained his liberty and married the Princess Leonora, sister of Charles. At the beginning of the 16th cent. the town contained about 3000 inhabitants.

PHILIP II. definitely and finally made Madrid the royal residence and declared it in 1560 the *única Corte*. At first, however, the town, then containing 2500 houses and 25-30,000 inhab., derived little advantage from this move. The court did nothing for it, except to cut down the last remaining forests to defray its expenses. The so-called *Regalía de Aposentos* made the owners of large houses responsible for the lodging of the courtiers and the noblesse, with the result that the only houses built were the small and low '*Casas á la malicia*', which were exempt from this burden. The development of the town was thus unnaturally checked; and down to the beginning of the 18th cent. Madrid remained a badly-built, dirty, and unhealthy place, inhabited by a shifting and unstable population. In spite of all, however, it was in this period that Spanish art and letters attained their zenith. *Miguel de Cervantes Saavedra* (1547-1616) lived at Madrid from 1609 till his death, and wrote here the second part of 'Don Quixote' and other works. *Diego Rodriguez de Silva y Velazquez* (1599-1660) here produced his miracles of colouring. *Pedro Calderon de la Barca* (1600-1681) here conducted the Spanish drama out of the popular channel of *Lope de Vega* (1562-1635), that 'mónstruo de la naturaléza' as Cervantes called him, into the mystic and court-like forms that befitted the Spanish idea of religion and honour.

The 18th century brought the BOURBONS, and the building of the great royal palace. The most prominent name in the new dynasty is that of *Charles III.*, who resigned the throne of Naples in 1759 to ascend that of Spain. Every great enterprize was either begun or completed by him. *Charles IV.* abdicated in 1808. This was followed by the Revolution of May 2nd (*Dos de Mayo;* p. 67) and the entrance of *Joseph Bonaparte*, the so-called 'Rey Pepe' or 'Pepe Botella'. Joseph also earned the popular title of 'Rey Plazuelas' by his efforts to supply lungs for Madrid through the destruction of convents and whole blocks of buildings *(manzánas);* but these undertakings were soon put an end to by the restoration and the return of *Ferdinand VII.* Madrid increased and improved mightily during the ensuing period of revolution and change, marked by the contests for the constitution of 1812 (p. 473), the wars between the Carlists and Cristinos (p. 4), and the struggle between the party of the past, with its great recollections, and the party of the future, with its great expectations. In the middle of the 18th cent. a Spanish author could still write that Madrid '*era la corte mas súcia que se conocía en Europa*' ('the dirtiest capital in Europe'), and another compares it with an African village. A little later, however, the pride of the Madrileño in his city was embodied in the proud saying: '*De Madrid al cielo y en el cielo un ventanillo para ver á Madrid*' (from Madrid to Heaven and in Heaven a loophole to look at Madrid). But as a matter of fact Madrid is now a very fine city.

A good idea of the situation of Madrid may be obtained from the

large relief in the Artillery Museum (p. 68). The city lies on an undulating diluvial plateau of clay and sand, which rises about 430 ft. between the Manzanares on the S.W. and the Lozoya Canal on the N. This plateau is furrowed by deep depressions, formerly the beds of torrents *(arroyos)* descending to the Manzanares. The largest of these is that separating the city proper from the Prado and the new E. suburb, and containing the Paseos de la Castellana, de Recolétos, and del Prado. During heavy rain the water still flows down through this natural 'rambla' (p. xl), though now in channels specially prepared for it, and finally enters the Manzanares as the *Arroyo del Hospital.* Among the smaller arroyos of the past are the Calles del Arenál, de Segovia, de Toledo, and de Embajadóres. The Calle de Jacometrezo, on the other hand, runs along a ridge from end to end.

The OLDER QUARTERS of the city, bounded on the S.W. by the Manzanares, form a rectangle measuring $1^1/_4$ M. from E. to W. and $1^1/_2$ M. from N. to S. The NEW QUARTERS extend towards the Bárrio de Chamberí on the N. and over the Afueras de Buenavista on the N.E., while the Buen Retíro forms a barrier to their extension on the E. The Manzanares, usually very scantily supplied with water, is spanned by the following BRIDGES: on the N.W., the *Puente Verde* (Pl. I; B, 6), adjoining the Ermita de San Antonio de la Florída; on the W., the *Puente del Rey* (Pl. C, 7), constructed in the reign of Ferdinand VII. between the Campo del Moro and the Casa de Campo, and the *Puente de Segovia* (Pl. C, 8), built by the celebrated Juan de Herrera (1784); on the S., the *Puente de Toledo* (Pl. I; D, 11), completed in 1732 and profusely decorated in the rococo style. The banks of the river are constantly rising through the silting up of the stream, whence the piers are partly buried in the ground.

a. From the Puerta del Sol to the Prado.

The **Puerta del Sol** (Pl. F, 7, 8), the largest and most animated plaza in Madrid, derives its name from an old gateway, which, like the similarly named gates at Toledo (p. 144) and Segovia, commanded a view of the rising sun. It has been the real political arena of Spanish history from the Comunéro movement in 1520 (p. 63) down to the latest times. Its space was found too limited as far back as 1570, and the 'gateway of the sun' was removed. Since then the plaza has been several times enlarged. It received its present form in 1856. The buildings around it are large and high, but of no architectural importance. The largest is the *Ministerio de la Gobernación* (Pl. F, 8), or Ministry of the Interior (formerly the post-office), on the S. side; on its façade is a *Normal Clock*, regulated from the Astronomical Observatory. On all sides are large hotels and cafés (comp. pp. 53, 54). No fewer than ten streets end in this plaza.

The CARRERA DE SAN JERÓNIMO and the CALLE DE ALCALÁ lead to the E. from the Puerta del Sol to the great paséos on the E. margin of the inner city. The first of these, containing the most

elegant shops in Madrid, forms the shortest route to the Prado (p. 67). After about 1/4 M. it expands into the Plaza de las Cortes (p. 68). The Calle Alcalá, the widest street in the inner town, is a fashionable promenade (comp. p. 60) and a favourite route for public processions. No. 11 in this street, to the left, is the —

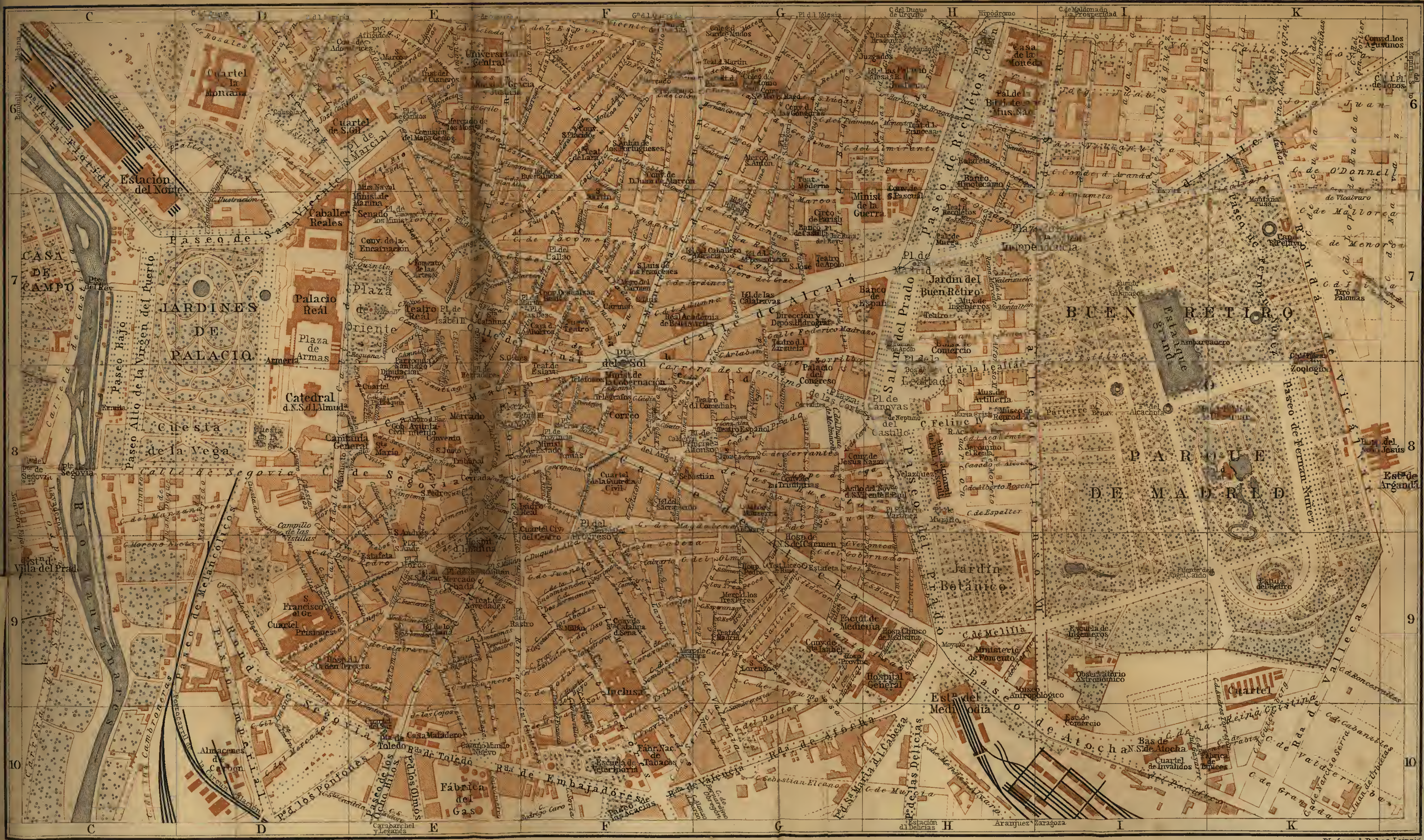
Real Académia de Bellas Artes (Pl. F, 7), formerly the *Academia de Nobles Artes de San Fernando*, founded in 1752 for the culture of painting, sculpture, architecture, and music. The first floor contains a small *PICTURE GALLERY (adm., see p. 61; entr. to the right), chiefly of works by Spanish masters, among which are some of the noblest creations of Murillo. Catalogue in preparation.

We first enter the *Salón de Sesiones*, the last room to the left, containing the gems of the collection: **Murillo*, Dream of the Roman Knight that led to the foundation of Santa Maria Maggiore at Rome, and the Interpretation of the Dream, two of the most perfect and fascinating works of the master, alike in the figures, the colour, and the chiaroscuro. Soult carried off these pictures, the second of which has been retouched, from Santa Maria la Blanca at Seville. — *Zurbaran*, Canonized Carthusians; *Ribera*, Ecce Homo; *Fragonard*, Death of Dido; *Rubens*, St. Francis between Christ and the Virgin, a work of his middle period, painted with the aid of his pupils; *Alonso Cano*. Man of Sorrows; **Murillo*, Ascension; *Marinus*, St. Jerome (1533). — ***Murillo*, St. Elisabeth of Hungary healing the sick, known as 'El Tiñoso', brought by Soult from the Caridád at Seville. The realistic fidelity in the representation of the cripples and the lepers is counterbalanced by the artistic handling of the light and the serene beauty of the royal saint. — *Murillo*, The Magdalen; *Domenichino*, Head of John the Baptist. Between the windows: *Alonso Cano*, Crucifixion.

Middle Room (adjoining the last). *Zurbarán*, Ecstasy of St. Benedict, a clear and admirable work (1630); *Morales*, Pietà; *Murillo*, Ecstasy of St. Francis, St. Diego of Alcalá feeding the poor (early work); **Ribera*, Assumption of the Magdalen, an early masterpiece (1626); *Tristan*, St. Jerome; *Dutch Master* (early 16th cent.), Crucifixion; *Raphael Mengs*, Portrait of a woman; *Giovanni Bellini*, Head of Christ. Several clever sketches by *Goya*, of bull-fights, mad-houses, scenes of the Carnival and Inquisition; also portraits by the same master. — We pass through the corner-room to the —

Entrance Room. *A. Pereda*, 'Vanitas Vanitatum'; *Alonso Cano*, Pietà; *Rubens* (copy), Susannah at the bath; *Leonardo da Vinci*, The Brazen Serpent; *Ribera*, SS. Jerome and Anthony; *Carducci*, John the Baptist.

Last Room to the right. *Madrazo*, Queen Isabella II. **Goya*, Two portraits of a Maja, or girl of the people, reclining on a divan (one nude, the other draped); Equestrian portrait of Charles IV. *Zurbaran*, Canonized Carthusians (comp. above).



Geograph. Anstalt von

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Wagner & Debes, Leipzig

A few paces farther on, beyond the Calle de Peligros, to the left, stands the *Iglesia de las Calatravas* (Pl. II; G, 7), dating from the 17th century. To the right, at the corner of the Calle de Sevilla, is the handsome office of the *New York Equitable Insurance Co. (Equitativa).* Farther on, to the left, are the church of *San José* (Pl. G, 7), erected in 1742, and the *Teatro Apolo* (p. 58).

The Calle del Barquillo, diverging to the left by the Teatro de Apolo, leads to the small Plaza del Rey (Pl. II; G, 7), with garden-beds and a statue, by Mariano Benlliure, of *Lieutenant Jacinto Ruiz*, one of the participators in the revolution of the Dos de Mayo (see below).

We have now reached the end of that part of the Calle Alcalá that lies in the inner city. To the left, in a large garden, stands the *Palacio del Ministerio de la Guerra* (Pl. G, H, 7; war-office), which was formerly the property of the notorious Godoy (p. 126), the 'Prince of the Peace', but was confiscated by the state in 1808. In 1841-43 it was occupied by the Regent Espartero, and in 1869-70 by Gen. Prim. To the right, with its principal façade (880 ft. long) turned towards the Salón del Prado, is the handsome **Banco de España** (Pl. H, 7), erected in 1884-91 by *Eduardo de Adaro* and *Severiano Sainz de la Lastra.*

The Calle Alcalá now intersects the Plaza de Madrid (Pl. II; H, 7), in the centre of which rises the **Fuente de Cibéles*, a beautiful fountain by Robert Michel and Francisco Gutierrez (18th cent.), with a marble group representing the goddess Cybele in a chariot drawn by two lions. At the S.E. corner of the square, in the garden of the former Palacio de San Juan, is the popular *Jardin del Buen Retiro* (p. 58), with its summer-theatre. — The outer Calle Alcalá leads to the E. from the Plaza de Madrid to the Plaza de la Independencia (p. 85), with one of the main entrances of the Buen Retiro Park (p. 84), and on to the Plaza de Toros (p. 86). To the left (N.) runs the beautiful Paseo de Recolétos. In the meantime we turn to the right (S.) and enter the —

***Prado**, the famous 'meadow' *(pratum)* of San Jerónimo, so often celebrated by Lope de Vega and other poets. It was once the most fashionable promenade in Madrid, but has been thrown somewhat into the shade by the new paséos to the N. We first reach the wide Salón del Prado (Pl. H, 7, 8), which has several rows of trees. Near the middle of it is the fine *Fuente de Apolo*, erected by Ventura Rodriguez in 1780 and decorated with statues of Apollo and the Seasons by Manuel Alvárez. Near this fountain, in the midst of the pleasure-grounds of the semicircular Plaza de la Lealtad, rises the **Monumento del Dos de Mayo** (Pl. H, 8), consecrated to the 'Martyrs of Liberty' who fell on May 2nd, 1808, in the attempt to expel the French from the city, and in particular to *Luis Daoiz* and *Pedro Velarde*, two artillery officers who trained on the French the guns in the park of Monteléon (p. 95). This rising, which began at the palace on account of the carrying off of the royal princes, was mercilessly put down by Murat. The 'blood bath' in which he ex-

ecuted some hundreds of peaceful citizens in the Prado is commemorated in Goya's picture mentioned at p. 76. Though it failed in its immediate object, the brave attempt roused the people of Spain to the 'War of Liberation' ('Guerra de Independéncia'), and led to the effective intervention of the British under Wellington. The monument was erected in 1840 from the design of *Isidro Velazquez*. The lower part is a structure of grey granite, with a sarcophagus, medallions of Daoiz and Velarde, the arms of Madrid, two inscriptions, and the Spanish lion. Above this rises an obelisk of yellowish granite surrounded by allegorical figures.

Behind the monument, to the left, is the **Bolsa de Comercio** (Pl. H, 7; Exchange), a tasteful classic building by *Enrique Maria Repullés* (1893), with a portico borne by six Corinthian columns. — From the Plaza de la Lealtad the Calle de la Lealtad ascends towards the E. In it, to the right, at some distance from the street, on the site of the old Palace of Buen Retiro (p. 85), stands the ***Museo de Artilleria** (Pl. II; H, 8), founded in 1803 and rebuilt in 1890. It is at present again partially under reconstruction and not accessible.

Ground Floor. Room I (in front). Guns captured in campaigns against Moorish pirates and in Cochin China, including some richly ornamented *Bronze Guns of Malay Pirates*. Hotchkiss gun captured in Cuba in 1897; cartridges for a dynamite field-piece used by the Cuban insurgents. — Room II. Model of the Alcazar of Segovia. Large relief-plan of Madrid in 1830. — Room III. Collection of *Cannon* and their appurtenances. Carriage in which Gen. Prim was assassinated. Table used by Charles V. at Villaviciosa (p. 182) on his arrival in Spain (1517).

First Floor. Room I. Equestrian portrait of Gen. O'Donnell. Battle of Tetuan (1860), painted by Sans. Moorish tent captured in the war with Morocco (1860). *Banner of Charles V. Tent of Charles V.*, used in the campaign against Tunis (1535). Banners, models of bridges and fortifications, etc. — Room II. Portraits of Alfonso XII. and of the Queen-Regent with the little Alfonso XIII. Gun and equipage, presented by Krupp to Alfonso XII. — Room III. Native weapons from the American and Asiatic colonies of Spain. Figure with the armour of a *Sultan of Iligan*, in the island of Mindanao. Armour from the Philippine Islands. Wooden shields. Chinese bow. Armour of a Mexican cacique. Tom-tom. — Room IV. *Models of Guns.* — Room V. Model of a large Krupp cannon. — Room VI. *Collection of Weapons* from the middle ages to the present day. — Room VII. *Historical Collection.* In the glass-cases: Remains of the banner carried by Fernando Cortez in the conquest of Mexico; blood-stained uniforms of General Prim, who was assassinated in 1870 near the Plaza del Rey, and of Marshal Concha, who fell in the Carlist war (1874); ribbon of an order worn by Diego de Leon, an insurgent general shot in 1841. On the walls are weapons and banners taken from the Carlists and the Cubans. Model of a fortress, presented by the Emperor of Austria to Charles IV. Table on which the Treaty of Vergara (p 18) was signed. — Room VIII. Coffins, portraits, and other reminiscences of Daoiz and Velarde (p. 67). *Moorish Sword* of Aliatar, Alcalde of Loya. Epaulettes and orders of the 'Maid of Saragossa'. Portraits of celebrated Spanish generals.

The S. end of the Salón del Prado is embellished by the *Fuente de Neptuno*, by J. Pascual de Mena (18th cent.). This stands opposite the Plaza de las Cortes (Pl. II; G, 8), a tree-shaded square forming the S.E. prolongation of the Carrera de San Jerónimo (p. 65).

It is adorned by a *Bronze Statue of Cervantes*, by Antonio Sola (1835). The reliefs on the pedestal, representing Don Quixote's adventure with the lions, and the Don and Sancho Panza led by the goddess of Folly, are by José Piquer. — The N.W. corner of the plaza is occupied by the —

Palacio del Congreso (Pl. G, 8; adm., see p. 61; entr. in the Calle Zorrilla, on the N. side), built by *Narciso Pascuál* in 1843-50, with a portico of six Corinthian columns. In the pediment is an allegorical group by *Ponciano Ponzano*.

The interior is interesting, especially during the session of the Cortes. In the Salón de Sesiones, lighted from the roof, the seats of the deputies are arranged in semicircular rows facing the chair of the president. The frescoes on the walls represent the Oath of the Cortes at Cadiz in 1812 (by *Casado*) and Maria de Molina introducing her son to Ferdinand IV. (by *Gisbert*). The ceiling is adorned with the portraits of famous legislators of all times, by *Rivera*. In the middle is an apotheosis of eminent Spaniards (the Cid, Columbus, Cervantes, etc.), by the same artist. Two *Marble Tablets* on the wall behind the president's seat bear the names of the Spaniards who fell in the struggle for political freedom. The ministerial bench is called *El Banco Azúl*. The deputies speak from their places. — The most interesting of the other rooms is the Salón de Conferencias, which contains allegorical scenes, a picture of the Comuneros by *Gisbert*, reliefs of celebrated publicists and orators, and marble busts of *Martínez de la Rosa*, *Toreno*, *Argüelles*, and *Olózaga*.

We now return to the Prado, the next section of which is named the Paséo del Prado (Pl. H, 8, 9). To the right stands the Museo del Prado (p. 70), to the S. of which are the Plaza de Murillo and the Botanic Garden (p. 84). In front of the W. façade of the museum, amid some beautiful cedars of Lebanon, is a bronze *Monument to Velazquez*, by A. Marinas, erected in 1899 by the artists of Spain. — A little farther to the S. are the four unimportant *Fuentes Gemélas*.

The Calle de Felipe Cuarto (Pl. II; H, 8), beginning at the Neptune fountain (p. 68), ascends to the E., past the main entrance of the museum, to the Buen Retiro (p. 84). To the left, halfway up the hill, is the Museo de Artilleria (p. 68), and to the right is the *Real Académia Española* (Pl. H, 8), or Academy of Science, built in 1893. To the S. of this is the Gothic church of **San Jerónimo el Real** (Pl. II; H, 8), built in 1503 and restored in 1879-82. From 1528 to 1833 this church witnessed the meetings of the Cortes and the taking of the constitutional oath by the *Príncipe de Asturias* (the heir apparent). — At the upper end of the street is a *Bronze Statue of the Queen-Regent Maria Christina* (widow of Ferdinand VII.; d. 1878), by M. Benlliure, erected in 1893. The building in front of which this statue rises is the Museo de Reproducciones Artisticas (Pl. II; H, 8), formerly the *Casón de Felipe Cuarto* (p. 85) and now containing a collection of casts, photographs, and other reproductions of ancient and modern works of art. The ceiling of the main hall is decorated with allegorical frescoes by *Luca Giordano*, representing the foundation of the Order of the 'Toisón de Oro', or Golden Fleece. The entrance is in the Calle de Alfonso Doce (p. 85; adm., see p. 61).

b. The Museo del Prado.

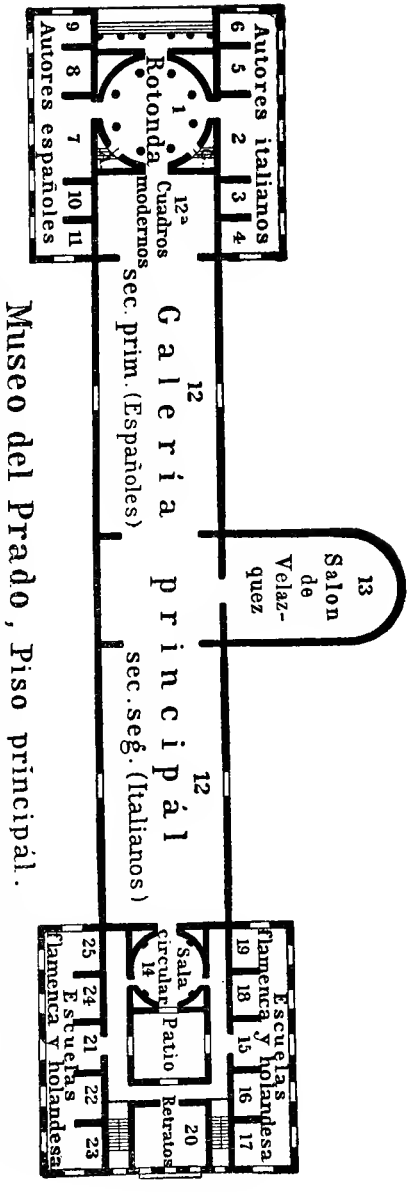
The ***Museo del Prado* or *Museo Nacional de Pintura y Escultura* (Pl. H, 8; adm., p. 61) contains not only the famous picture-gallery of the Spanish kings, but also a collection of sculptures. The main entrance is in the Calle de Felipe Cuarto (p. 69); the W. entrance, in the Paseo del Prado, admits to the groundfloor (p. 82). — The building was begun in the reign of Charles III. by the celebrated architect *Juan de Villanueva*, and, after a long interruption caused by the French invasion, was gradually carried to a conclusion under Ferdinand VII. The exterior is by no means destitute of merit. As, however, the rooms were originally intended for a collection of natural history, they are not well adapted for their present purpose and the light is generally insufficient. The structural alterations in the S. wing, which were begun in 1898, have involved the circular hall, the cabinets with paintings of the Flemish and Dutch schools, and the upper story. Alterations in the arrangements are therefore frequent (comp. p. 72). — It may be noticed that, though most of the doors are closed in winter, they are not locked. On wet days the gallery is closed.

The ****Collection of Old Paintings**, by far the most valuable part of the Museum, is one of the oldest and most important in Europe. The treasures of the art-loving Charles V., most of which were brought to Spain, were rapidly increased by the kindred taste of Philip II. and Philip IV. Philip V. added a large number of French pictures of the 17-18th centuries. Ferdinand VII. combined in one collection the pictures from all his palaces, except the Escorial. To this were added in 1840 the pictures of the 'Museo Nacionál de la Trinidad', consisting of early Spanish and Flemish paintings removed from the convents in 1836 et seq. The gallery now contains over 2000 works.

The chief treasure of the gallery consists naturally enough of the paintings of the Spanish School in general and of its great master *Diego Velazquez* in particular. About sixty genuine works of this grand colourist are here united, and among these are probably all his most brilliant creations, in spite of the fact that about half of his works are no longer in Spain but scattered among the private galleries of England and elsewhere. Velazquez is here represented at all ages, from his twentieth year to his death, and in all his different phases: — as portrait-painter, historical painter, landscape-painter, and painter of Biblical and mythological subjects. — The gallery possesses about as many pictures by *Murillo*, whose greatest masterpieces in Spain are, however, to be seen in the Academia di San Fernando (p. 66) and at Seville. — *Ribera (Spagnoletto)* and *Dom. Theotocópuli ('El Greco')*, whose works were of so much importance in forming the style of the two great masters just mentioned, are represented by numerous and admirable specimens. In fact, the

Spanish school of the 15-18th cent. is represented by almost all its masters and generally by excellent works, so that its development may be studied to great advantage.

The collection is also rich in works of the foreign schools of both Italy and the Netherlands. It contains indeed only two important pictures of the EARLY ITALIANS of the 15th cent.: an altar-piece by *Fra Angelico* and the Death of the Virgin by *Mantegna*. The best period is, however, represented by numerous masterpieces. Ten pictures are ascribed to *Raphael*. Among those which were certainly executed wholly or mainly by the artist's own brush are the 'Spasimo di Sicilia', carried off from Palermo in 1661; the Madonna with the fish, one of the most beautiful of Raphael's Madonnas (of his Roman period); a second and smaller Holy Family which shows similar beauty on a miniature scale; and the brilliantly coloured portrait of the Cardinal of Pavia. — Among the finest of the other paintings of the same period are a masterpiece of *Andrea del Sarto*, the oft-repeated Bearing of the Cross by *Sebastiano del Piombo*, and two genuine early works of *Correggio*. — The most attractive part of the Italian section is that devoted to the Venetian school. *Giorgione* is represented by



his admirable Holy Family of the Flower Pot. *Titian* contributes nearly forty paintings. To his early period belong the freely retouched portrait of Alfonso d'Este, and the 'Bacchanal' and 'Fertility', two allegorical-mythological works painted for that prince. To his middle and later periods belong the full-length portraits of Charles V. and Philip II. and the equestrian portrait of Charles V. on the battlefield of Mühlberg, three miracles of portraiture; the Venus and Danaë; and the allegorical works celebrating the glories of the Church and the victory of Lepanto. — *Tintoretto* is also finely represented by a series of noble works, some of which were procured through the efforts of Velazquez. — The later Venetians, from *Paolo Veronese* to *Tiepolo*, are also admirably represented.

The EARLY FLEMISH SCHOOL is represented by interesting and genuine works of *Roger van der Weyden*, the *Master of Flémalle*, *Petrus Cristus*, *H. Bosch*, *Marinus*, *Patinir*, *H. de Bles*, and *Sir Anthony More;* but the works ascribed to *Hubert* and *Jan van Eyck* are not authentic. The LATE FLEMISH SCHOOL is represented by numerous works, some of which are of great merit. There are more than sixty genuine specimens of *Rubens*. The Adoration of the Magi is a magnificent early work, painted after his return to Antwerp from Italy. There are also a number of excellent pictures of his middle period, but the most important part of the Rubens collection consists of the many splendid examples of his later years, during which he worked mainly for Philip IV. Among the twenty-one pictures by *Anthony van Dyck*, differing widely in motive and in period, there are a few of his masterpieces, such as the Betrayal of Christ. The Family Group of *Jordaens* is surpassed by no other work of that master. The numerous specimens of *David Teniers the Younger* are, however, generally inferior to those in Vienna, St. Petersburg, and the Louvre. *Jan Brueghel*, again, can be nowhere studied to so great advantage both as regards quality and variety. — The DUTCH SCHOOL is conspicuous by its almost total absence, and the GERMAN SCHOOL is represented by but a few works, though these are good of their kind.

The FRENCH SCHOOL of the 17th cent. is represented more abundantly here than in most of the great collections outside of the Louvre; *Nicolas Poussin*, *Claude Lorrain*, and the contemporary portrait-painters may all be studied here to advantage. Two works by *Watteau* are prominent among the paintings of the 18th century.

Good *Catalogue* (price 4 p.) by Pedro de Madrazo. The same author is preparing a detailed scientific catalogue, of which only the first volume, embracing the Spanish and Italian schools, has been published. — The Director of the Museum is the painter *José Alvarez*, appointed in 1898.

The arrangement of the gallery, which is at present avowedly temporary, is so frequently altered, that no attempt is here made to indicate the exact position of each painting. A list of the various rooms is given, followed by a catalogue of the most interesting pictures in the order of their numbers.

LIST OF ROOMS.

The first room beyond the entrance is the ROTUNDA (Pl. 1), where screens between the columns are hung with interesting works by *Rubens* and *J. Brueghel*. To the right and left of the entrance to the Long Gallery are four large *Tempera Paintings of the *Early Spanish School*: Adoration of the Magi (in two sections) and SS. Peter and Paul. These pictures originally formed the shutters of the organ in the church of St. Thomas at Avila, and reveal, by the energy of their conception and their deep and vigorous colouring, the Master of the Altar of St. Thomas (p. 81). — On each side of the Rotunda lie five cabinets, those to the left (Pl. 2-6) containing Italian Paintings (one by *Titian;* two by *Raphael;* and a number by *G. B. Tiepolo*), those to the right (Pl. 7-11) Spanish Paintings (by *Juanes*, *Morales*, *Murillo*, *Pareja*, *Cano*, etc.); also (on easels) two works by *Watteau* and two by *Van Dyck*.

From the Rotunda a staircase (Pl. A) descends to the ROOMS OF ALFONSO VII., which contain *Spanish*, *Flemish*, *and German Pictures of the 15-16th centuries*. The series of scenes from the lives of saints, an altar-piece by *Fra Angelico*, and the Adam and Eve by *Dürer* (R. III) should be noticed.

Re-ascending to the Rotunda, we thence pass through an Anteroom (Pl. 12a) to the LONG GALLERY (Pl. 12), which contains many choice works by *Ribera*, *Theotocopuli*, *Zurbaran*, *Titian* (Bacchanal, Fecundity, Portraits, etc.), *Raphael* (Bearing of the Cross, small Holy Family, etc.), *Van Dyck*, *Velazquez*, *Albrecht Dürer*, *Jordaens*, and other chefs-d'œuvre of the Flemish and Italian schools. In the middle of the gallery stands a fine table inlaid in Florentine mosaics, presented (along with others) to Philip II. by Pope Pius V. after the battle of Lepanto; and near it are two show-cases containing *Objects in gold and silver, cut crystal, and precious stones, many of which rank among the finest works of their kind.

The SALOON OF VELAZQUEZ (Pl. 13), which opens to the E. in the middle of the long gallery, has been devoted since 1899 to works by *Velazquez*, including the Surrender of Breda, the Borrachos, 'Las Hilanderas', and, in a Cabinet (Pl. 13a) opening on the N. side, 'Las Meninas'. In the middle of the room stands a mosaic table resembling that just mentioned.

We once more return to the PROVISIONAL SALOON on the upper floor, temporarily containing a number of good paintings by *Claude Lorrain*, *Van Dyck*, *Rubens*, etc.

On the groundfloor (entrance, see p. 82) is the SALON DE GOYA, to the left of the vestibule, containing a considerable number of works by *Francisco Goya* (p. lxxxv). These include portraits, decorative paintings of scenes from Spanish life, originally intended to serve as patterns for tapestry, and pen-and-ink and crayon drawings.

Principal Paintings in the Order of their Numbers.

Italian Schools. — *14. *Fra Angelico da Fiesole*, Annunciation and Expulsion from Paradise; in the predella, Marriage of the Virgin, Visitation, Adoration of the Magi, Presentation in the Temple, Death of the Virgin.

15. *Lucia Anguissola*, Portrait of Piermaria, a physician of Cremona.

22-36. *Jacopo Bassano (da Ponte):* 30. Christ expelling the money-changers.

39-44. *Franc. Bassano:* 40. Last Supper.

60. *Giovanni Bellini*, Virgin and saints.

108. *Vinc. Catena*, St. Peter receiving the keys.

132-135. *Correggio:* *132. Christ and the Magdalen in a very attractive landscape (an early work); *135. Holy Family, an early work, painted at Ferrara.

211. *Luca Giordano*, Allegory of Peace, representing Rubens painting the enthroned Goddess of Peace. This work is probably both in composition and in colouring the most attractive of the numerous paintings in the Prado by this quick-working master, who spent many years at the Spanish court.

*236. *Titian*, Madonna with SS. Ulphus and Bridget, an early masterpiece.

237. *Giulio Romano*, Holy Family.

248-254. *Guercino:* 248. St. Peter delivered from prison; 249. Susanna at the bath.

257-261. *Guido Reni*: 259. 'La Virgen de la Silla' (Madonna of the chair); 260. St. Sebastian.

288. *Lorenzo Lotto*, Betrothal of the Virgin.

289-291. *Bernardino Luini*: 290. Holy Family.

295. *And. Mantegna*, Death of the Virgin, with a view of Mantua.

332-236. *Parmigianino:* 332. Portrait of a man; 333. A lady and her three children, the companion-piece to No. 332.

*341. *Giorgione* (probably a youthful work of Titian), Virgin and Child with SS. Rochus and Anthony of Padua.

342. *Bernardino Licinio da Pordenone*, Portrait of a lady.

364-371. *Raphael:* **364. Holy Family, a small gem, wonderfully minute and careful in execution and charming in its bright colouring (dated 1507). — **365. 'Madonna del Pesce', a work of warm and vigorous colouring, entirely by the master's own hand. — **366. Bearing of the Cross, known as the 'Spasimo de Sicilia' (Spanish 'El Pasmo de Sicilia'), a masterpiece of composition, expression, and individuality, originally executed (partly by pupils) for a church at Palermo. — *367. Portrait of the Cardinal of Pavia, finely individualized and splendid in colouring. — 368. Visitation, an unsatisfactory composition, executed by pupils. — *369. Holy Family, known as 'La Perla', because Philip IV., who bought it from the collection of Charles I. of England for 2000*l.*, called it the 'pearl

of his Raphaels' (school-piece). — *370. Madonna della Rosa, a work of his latest period, cool in colouring, and perhaps executed by *Giulio Romano*. — 371. Holy Family with the Lizard, painted by a pupil from the master's design.

383-389. *Andrea del Sarto:* 383. Portrait of Lucrezia del Fede, his wife; 385. Madonna and Child; 386. Holy Family; 387. Abraham's Sacrifice; 388. Madonna and Child; 389. Madonna and Child with St. John.

392, 393. *Sassoferrato:* 392. Madonna.

395, 396. *Sebastiano del Piombo:* *395. Bearing of the Cross; 396. Christ in Hades, a studio-piece of the master's Roman period.

*407. *Giovanni Battista Tiepolo*, Immaculate Conception, notable for its splendid colouring.

410-442. *Jacopo Tintoretto*: 410. Naval battle, highly picturesque and original in effect; 411. Sebastiano Veniero, the Venetian general; 415. Moses and the women of Midian (Numbers, chap. xxxi); 428. Last Judgment, a small replica of the mammoth work in the Doges' Palace; 436. Judith and Holophernes.

450-491. *Titian:* *450. Bacchanalian Scene, full of sensuous charm. — **451. 'La Fecundidad' or Worship of the Goddess of Fertility. Like No. 450 and the Bacchus and Ariadne in the British National Gallery, this is one of the celebrated series painted about 1520 for Alfonso I. of Ferrara. The composition is weak, but the picture is glowing with colour, and never were children painted at once so charming and so naïve, so varied and so beautiful, as those rosy and frolicsome putti. — *452. Alfonso I., Duke of Ferrara, painted ca. 1515 (retouched and damaged almost beyond recognition). — *453. Full-length portrait of Emp. Charles V., painted at Augsburg in 1532. — *454. Full-length portrait of Philip II., when a youth. — *455. Venus and Adonis, painted for Philip II. — *456. Adam and Eve, of glowing colour (ca. 1540). — **457. Portrait of Charles V., a masterpiece of dignity and colouring, representing the emperor on the field of Mühlberg, mounted on a black horse and clad in full armour. — 458. Danaë, a replica of the picture at Naples, painted for Philip II. by the artist himself. — 459. Venus listening to a young musician (school-piece). — *460. Venus listening to a young musician. — *462. Apotheosis of Charles V., known as 'La Gloria', painted for Charles V. in 1550. The emperor and his wife, along with his son Philip and his wife, are represented among the souls of the saved. This work was very highly prized by Charles V., who died with it in his room at Yuste. It was afterwards at the Escorial. — 467. Ecce Homo, 468. Mater Dolorosa, both painted for Charles V. and strongly coloured. — 469. St. Margaret overcoming the Dragon with the Cross. — 470. King Philip II. dedicating his infant son to Victory after the battle of Lepanto, a somewhat unsuccessful allegory, painted by the master in his 91st year, but still showing some fine colouring. — *471. The Marquis del Vasto ad-

dressing his troops (ca. 1540). — 472. Rest on the Flight into Egypt, with a beautiful landscape (late work, unfinished). — 475. Mater Dolorosa, of his middle period. — *476. Allegorical representation of Spain as the shelter of the Roman Catholic Church, known as 'La Fé'. — 477. Portrait of himself, at an advanced age. — 478. *Lorenzo Lotto* (not *Titian*), St. Jerome (injured). — 485. Isabella of Portugal, wife of Charles V. — 488. Bearing of the Cross, a late work, finished by Jacopo Bassano. — 489. Half-figure of Christ, a relic of a masterpiece ('Noli me tangere') of his middle period, damaged by fire. — 490. Betrayal of Christ (latest period).

524. *Vasari*, Madonna and Child with two angels.

526-546. *Paolo Veronese:* 526. Venus and Adonis. — 527. Christ disputing with the Doctors, a large, original, beautifully coloured, and very effective composition (the figure of the founder perhaps the most attractive in the assemblage; school-piece). — *528. Jesus and the Centurion of Capernaum, a work of considerable size and beautiful colouring. — *530. Martyrdom of St. Genesius, an effective composition with strong and glowing colouring. — 533. Finding of Moses. — *538. The Path of Virtue, a charming allegory.

Spanish School. — *629. *José Antolinez*, Assumption of the Magdalen.

667-674. *Alonso Cano:* 668. St. Benedict in ecstasy; 670. Madonna and Child; 672. Dead Christ.

687-692. *J. de Carreño:* 687, 688. Portraits of King Charles II. and his mother, Marianne of Austria, widow of Philip IV.; 690. Portrait of Count Potemkin, Russian ambassador; 692. Portrait of Fr. Bazan, comic actor.

701. *Coello*, Virgin enthroned, with saints.

731-743. *Francisco Goya:* 731, 732. Portraits of Charles IV. and his wife Maria Louisa; 734. Execution of Madrileños by Murat's command; 735. Combat between Spaniards and French Mamelukes, two large paintings of scenes from the rising against the French in 1808, notable for their vivid realism and vigorous conception; 736. Charles IV. with his family; 737-743. Portraits of the royal family.

749-766. *Juan de Juanes:* 749-753. Scenes from the life of St. Stephen; *754. Portrait of Luis de Castelvi; 756. The Visitation; 757. Martyrdom of St. Agnes; 759. Ecce Homo.

788-801. *J. B. del Mazo:* *788. View of Saragossa, painted in 1647 after a riot; the exquisite little figures of Philip IV.'s courtiers are probably by Velazquez, Mazo's father-in-law. — 789. Don Tiburcio (not by Del Mazo, but by *Franc. Rizi*); 790. Maria Anna, second wife of Philip IV.

806-842. *Menendez*, Still-life.

847-851. *Morales:* 847. Ecce Homo; 848. Mater Dolorosa; 849. Presentation in the Temple; 850. Madonna and Child.

854-899. *Murillo:* *854. Holy Family ('del Pajarito'), an early

masterpiece, showing the influence of Ribera. — *855. Eleazar and Rebecca. — 857 (?). Repentant Magdalen. — 859. Adoration of the Shepherds, an early work. — 862. Virgin and Child. — 865. St. John the Baptist when a child. — *866. Youthful Saviour and John the Baptist, usually known as 'Los Niños de la concha' (the children of the shell). — 867. Annunciation. — 868. Vision of St. Bernard. — 870. 'La Virgen del Rosario' (Virgin with the rosary). — 872. St. Anna teaching the Virgin. — 877-880. Immaculate Conception, *No. 878 being the best. — *881. Crucifixion of St. Andrew, a small masterpiece with fine colouring and treatment of light. — 882-885. Parable of the Prodigal Son (sketches for the pictures at Stafford House in London). — 890. St. Francis de Paula.

909-915. *Orrente:* 914. Adoration of the Shepherds.

916-919. *Pacheco*, Portraits of saints.

923-934. *Pantoja de la Cruz:* 923. Maria, wife of Emp. Maximilian II.; 924. Isabella de Valois, third wife of Philip II; 931. Philip II.

*935. *Pareja* (the 'slave' and afterwards the pupil of Velazquez), Calling of St. Matthew, an interesting painting showing the costumes of the period.

947. *Franc. Ribalta*, Angel appearing to St. Francis; the colouring is brilliant, and the expression of ecstasy on the ascetic face of the saint is delineated in a masterly manner.

955-1012. *Jusepe Ribera ('lo Spagnoletto'):* *980. Mary Magdalen in the desert, of rare beauty in expression, clear and brilliant in colour; 982. Jacob's Ladder; *987. St. Peter delivered from prison. — *989. Martyrdom of St. Bartholomew, a work of charming colouring, broad and masterly handling, and vigorous conception, but unfortunately damaged (replica at Berlin). — 990. Holy Trinity; 1004. Ixion; 1005. Prometheus; 1006. A hermit; 1010. Archimedes.

1016. *Franc. Juan Rizi*, Auto de Fé in the Plaza Mayor at Madrid, June 30th, 1680.

1032-1041. *Sanchez Coello:* 1032. Don Carlos, son of Philip II. (and hero of Schiller's drama); 1033. Doña Isabella, daughter of Philip II.

1054-1114. *Velazquez:* 1054. Adoration of the Magi, his earliest known work (1619), recalling Ribera. — *1055. Crucifixion (1638). — 1056. Coronation of the Virgin. — *1057. SS. Paul and Anthony, the hermits, with a fascinating and splendidly handled landscape (third period; 1659). — **1058. The 'Borrachos', a group of peasants parodying a festival of Bacchus. This well-known masterpiece of his youth (ca. 1628), though now somewhat heavy and opaque in colouring, is yet a work of wonderful vitality, exhibiting a marvellous touch in plastic effect. — *1059. Vulcan's forge, painted at Rome in 1630 (comp. p. lxxxi). — **1060. Surrender of Breda, painted in 1647 and widely known under the name of 'Las Lanzas'. In characterization, colouring, and arrangement this is one of Ve-

lazquez's masterpieces, and there is probably nowhere a nobler example of historical painting. An interesting insight into the painter's own way of thinking is afforded by the kindly, courteous, and sympathetic manner in which Spinola, the victor, receives the submission of the unfortunate Justin of Nassau; the official representation of the same event by *José Leonardo* (No. 767) shows that there was no warrant for this conception of the scene either in actual fact or in the wish of the king (Philip IV.) for whom the picture was painted. — **1061. 'Las Hilanderas', or tapestry-weavers of Madrid, a celebrated and finely coloured masterpiece of his third period. — **1062. 'Las Meninas' or 'La Familia', representing Velazquez painting Philip IV. and Queen Marianne, who are seen reflected in a mirror at the back; in front is the little Princess Margaret, attended by her master of ceremonies, dwarfs, and maids of honour ('meninas'). In power of characterization, delicate handling of indoor light, perfection of colouring, and picturesque treatment, this is one of the best works of the master (latest period; 1656). — *1063. Mercury and Argus, with wonderful chiaroscuro and realistic flesh-tints. — *1064, 1065. Equestrian portraits of Philip III. and his wife, painted with the aid of older portraits in 1644, long after their death. — *1066,*1067. Equestrian portraits of Philip IV. and Isabell aof Bourbon, his first wife (1644). — **1068. Equestrian portrait of the young Prince Don Baltasar Carlos, with the Guadarrama Mts. in the distance, the finest example of the colouring of his second period (ca. 1635).— **1069. Equestrian portrait of the Duque de Olivarez, for many years minister of Philip IV. and a great patron of Velazquez (ca. 1640). — 1070. Full-length portrait of the young King Philip IV. (ca. 1627). — 1071. Half-length portrait of King Philip IV. (latest period). — *1073. Infante Don Carlos, brother of Phlip V. (early work; ca. 1626). — *1074. Philip IV. in hunting costume (ca. 1628). — *1075. Infante Don Fernando, brother of Philip IV., in hunting costume (ca. 1628). — 1078. Full-length portrait of Marianne of Austria, second wife of Philip IV. (painted in the master's latest period). — *1081, 1082. Philip IV. and his second wife, Marianne of Austria, at their fald-stools (painted in the master's latest period). — 1083. Prince Don Baltasar Carlos (1642-43). — 1084. Infanta Doña Maria Teresa, daughter of Philip IV. — 1085. Portrait, interesting as e specimen of the master's youthful work (ca. 1620). — 1086. Sibyl, said to be a portrait of the artist's wife, daughter of Pacheco the painter. — 1087, 1088. Half-length portraits of the master's daughters (?), early works. — *1090. Count of Benavente, painted about 1620. — *1091. Martínez Montañés, the sculptor, full of expression and dignity, and painted with few dark tones. — *1092. Court Jester, usually known as the 'Actor'. — 1093. Buffoon of Philip IV., named Pernía. — *1094. Buffoon of Philip IV., surnamed 'Don Juan of Austria'. — *1095. El Primo, one of Philip IV.'s dwarfs, with a book on his knees, a masterpiece of the artist's middle period (1644).

— *1096. Royal dwarf, said to be Sebastian de Morra. — 1097. Dwarf, surnamed Antonio el Ingles, with a bull-dog. — *1098, *1099. Two dwarfs of Philip IV., repulsive little creatures but wonderful masterpieces of painting (late period). — *1100, *1101. Æsop and Menippus, two delectable types of Spanish low-life (ca. 1650). — *1102. Mars, the god of war (latest period). — 1103. Portrait painted by the master when about twenty years old. — *1106, 1107. Views of the Villa Medici, charming and brilliantly coloured studies, painted by the master during his first visit to Rome. — 1109, *1110. Decorative views of the Fuente de los Tritones and the Calle de la Reina in the park of Aranjuez (pp. 98, 128).

1120-1133. *Zurbaran:* 1120. Vision of San Pedro Nolasco; 1132. St. Casilda; 1133. The Infant Christ asleep on the Cross.

Flemish and German Schools. — 1171. *Herri met de Bles*, Triptych with the Adoration of the Magi, the Queen of Sheba, and King Herod on his throne.

1175-1181. *H. Bosch:* 1175. Adoration of the Magi; 1176-1178. Temptation of St. Anthony.

1218, 1219. *A. Brouwer*, Tavern-scenes.

1221. *P. Brueghel the Elder*, Triumph of Death.

1228-1282. *Jan Brueghel:* 1228-1232. The Senses, five small and minutely executed landscapes and interiors, with accessories by Rubens (1617); 1257, 1258. Flowers; 1275. Rustic dance; 1277, 1278. Village weddings; 1279. Flemish fair; 1280. Large Flemish landscape with cattle.

1291. *Petrus Cristus*, Annunciation, Visitation and Adoration of the Magi.

1304, 1305. *Lucas Cranach the Younger*, Charles V. and the Elector of Saxony, hunting at the Moritzburg (1544).

1314-1317. *Albrecht Dürer:* *1314, *1315. Adam and Eve (1507; copies at Florence and Mayence). — *1316. Portrait of himself at the age of twenty-six, a charmingly naïve representation of the features of the master, with a view of a mountainous landscape (1497). — 1317. Portrait, painted in 1521 during the artist's visit to the Netherlands.

1318-1338. *A. van Dyck:* 1319. Crown of Thorns; *1320. Portrait of D. Ryckaert, the painter; 1321. Cardinal Infante Don Ferdinand (1634); 1322. Countess of Oxford; 1323. Prince Henry of Nassau; 1324. Princess Amelia of Solms; *1327. Count Henry of Berg; *1328. Portrait of an Italian musician; 1330. Portraits of the artist and the Earl of Bristol; *1335. Betrayal of Christ, a masterpiece of dignity and lifelike vigour, painted in the early period of the master, under the influence of Rubens; 1336. Diana and Endymion.

1351. *Copy of Hubert van Eyck*, Christ, the Virgin, and St. John the Baptist (half-figures).

*1352, 1353. *Master of Flémalle* (p. lxvi), Meister Heinrich Werl

of Cologne, with St. John the Evangelist (his patron-saint) and St. Barbara.

1367-1377. *Jan Fyt:* 1370. Still-life; 1372. Eagle pursuing ducks.

1385, 1386. *Jan Gossaert*, Madonna and Child.

1391, 1392. *J. D. de Heem*, Still-life.

1398. *Master of the Death of the Virgin* (not *Holbein the Younger*), Portrait.

1404-1411. *J. Jordaens:* 1405. Betrothal of St. Catharine; 1407. Atalanta and Meleager; *1410. Family portrait, a highly attractive and picturesque masterpiece.

1423. *Marinus*, Madonna and Child, in the style of Quentin Matsys.

1424. *Memling* (?), Adoration of the Magi, with the Nativity and the Presentation in the Temple at the sides.

1426-1440d. *Raphael Mengs:* 1435. Adoration of the Shepherds.

*1441. *G. Metsu*, Dead cook.

1483-1495. *Sir A. More (A. Mor)*: 1484. Queen Mary of England, wife of Philip II., one of the painter's masterpieces; 1485. Queen Catherine of Portugal; 1486. Maria of Austria, wife of Emp. Maximilian II.; *1487. Maximilian II.; 1488. Joanna of Anstria, daughter of Charles V.; 1489-1491. Portraits.

1502, 1504. *P. Neeffs*, Church-interiors.

1519-1524. *Patinir:* 1519. Rest on the Flight into Egypt; 1523. Temptation of St. Anthony.

1525. *H. met de Bles* (not *Patinir*), St. Francis in the desert (copy of Jan van Eyck).

1535. *P. Pourbus the Younger*, Anne of Austria, wife of Louis XIII.

1544. *Rembrandt*, Queen Artemisia, widow of Mausolus (1634).

1558-1621. *Rubens:* **1558. The Brazen Serpent, one of the greatest works of the master in the expression of religious enthusiasm, strength and depth of tone, and delicacy of chiaroscuro (painted about 1625-30). — *1559. Adoration of the Magi, painted in 1609 after his return from Italy. — 1560. Holy Family. — *1561. Holy Family, a work of his last period, acquired from his heirs. — 1563. Pietà. — 1565. St. George and the Dragon, a somewhat baroque composition (ca. 1609). — 1566. Rudolph of Hapsburg assisting a priest to cross a river (unfinished). — *1583. Calydonian Hunt, with a splendid wooded landscape. — *1584. Perseus and Andromeda, completed by *Jordaens* after the death of Rubens. — 1585. Ceres and Pomona. — 1586. Diana and her nymphs surprized by satyrs. — *1587. Vintage scene with nymphs and satyrs, a charming fancy in his latest manner. — **1590. Judgment of Paris, a brilliant example of the artist's masterly treatment of the nude, painted with the most minute care for Philip IV. — *1591. The Graces, an admirable work in his latest manner. — *1592. Diana and Callisto, a masterpiece (damaged). — 1594. Mercury and Argus. — *1606. Marie de Médi-

cis, Queen of France. — *1608. Equestrian portrait of the Cardinal Infante Don Ferdinand at the battle of Nördlingen. — 1609. Portrait of Sir Thomas More (after Holbein). — 1610. Portrait of a lady. — *1611. The Garden of Love, a festival of patrician families of Antwerp, a work of singular charm, dating from the last period of the master and well known through an early copy in the Dresden Gallery. — 1612. Peasants dancing. — 1613. Adam and Eve, a copy of the picture by Titian (No. 456). — 1614. Rape of Europa, a copy of Titian's painting in the collection of Mrs. John Gardner at Boston, U. S. A. (formerly at Madrid and afterwards in Lord Darnley's gallery at Cobham).

1718-1770. *D. Teniers the Younger:* 1719. Archduke Leopold at a rustic festival (1647); 1729. The smokers (under the influence of Brouwer; 1639); 1731. Kitchen (1643); 1747. Archduke Leopold William, Stadtholder of the Netherlands, in his picture-gallery at Brussels, of which Teniers was the keeper; 1754, 1755. Temptation of St. Anthony.

1817a. *Master of Flémalle* (p. lxvi), Marriage of the Virgin (see also Nos. 1352, 1353, 1853).

*1818. *Roger van der Weyden*, Descent from the Cross, one of the numerous replicas of this work (comp. p. lxvi).

1828-1837. *Ph. Wouverman:* 1830, 1831, 1833. Hunting-scenes; 1834. Stable; 1835. Hunting-scene.

1853. *Master of Flémalle*, Annunciation.

1860. *H. Bosch*, Operation for the stone.

1886, 1887. *Hans Baldung Grien*, Allegorical pieces.

French School. — 1979, 1980. *Jacques Courtois (Bourguignon)*, Battle-scenes.

1985-1994. *Claude Lorrain:* 1986. Finding of Moses; 1987. Harbour of Ostia (figures by G. Courtois); 1989. Mountain-scene; *1992. Morning.

2035-2054. *Nicolas Poussin:* 2041. David and Goliath; 2042. Bacchanalian scene; 2043. Parnassus; 2050. Wooded landscape; 2051. Hunt of Meleager.

2083, 2084. *A. Watteau:* 2083. Al fresco ball; 2084. Fête Champêtre in the gardens of St. Cloud.

Various Schools. — 2123e. *Giulio Romano*, Christ appearing to Mary Magdalen ('Noli me tangere').

2124, 2124a-c. *Dom. Theotocopuli ('El Greco'):* 2124. Crucifixion; 2124c. Baptism of Christ.

2125. *Giov. Franc. Penni*, Copy of Raphael's Transfiguration in the Vatican.

*2139-2148. Series of scenes from the lives of SS. Peter Martyr, Thomas Aquinas, and Domingo de Guzman, ascribed to *Pedro Berruguete.* They come from Avila (see pp. 48, 73, and comp. p. lxviii).

Special notice should be taken of Nos. 2141. St. Peter Martyr preaching at Milan, 2143. Death of St. Peter Martyr, and 2148. Auto de Fé of St. Domingo de Guzman, the earliest representation of this kind.

2149. *Alonso Cano*, Madonna and Child.

2150b-d. *A. Coello:* 2150b. St. Dominic; 2150c. St. Rose.

2151-2154i. *Correa*, Scenes from the life of Christ and the lives of saints. This series shows a somewhat later hand than that of the Master of the Altar of St. Thomas, but under equally strong Italian influence, emanating mainly from Perugino and Albertinelli. No. 2154a, the Death of St. Bernard, is especially remarkable.

2155-2160. *F. Gallegos* (? more probably by a mediocre artist of the Castilian school, painting under Flemish influence), Scenes from the lives of Christ and John the Baptist.

2161-2166e. *Goya:* 2161, 2162. Portraits of the artist's brother-in-law and wife; 2163. Portrait of the artist as a youth; 2164. Portrait of Ferdinand VII. as a youth; 2165. Crucifixion; 2166a-d. Popular festival on the Pradera de San Isidro (p. 59).

2178-2184. *Juan de Borgoña* (p. lxviii), Scenes from the lives of the Virgin and Christ.

2188. *Old Copy after Jan van Eyck*, 'The Fountain of Life', a mediæval symbolical composition in the style of the altar-piece at Ghent.

2189-2193. *School of Roger van der Weyden*, Large triptych, from the Convent of St. Aubert at Cambrai, with the Crucifixion in the middle, the Fall and the Last Judgment on the wings, and the Tribute Money on the outside.

2194. *Petrus Cristus*, Madonna and Child, in a landscape.

Ground Floor.

The groundfloor of the museum, which accommodates the paintings by Goya (Salon de Goya, p. 73) and the Sculptures, is entered from the Paseo del Prado (Pl. H, 8), by the W. door.

The ***Sculpture Gallery** consists mainly of works collected in Rome by Queen Christina of Sweden, brought to Spain by Isabella Farnese, wife of Philip V., and transferred from La Granja (p. 123) to Madrid in 1836. There is no catalogue, but German scholars will find a minute description of the works in *E. Hübner's* 'Antike Bildwerke in Madrid' (Berlin, 1862). The number mentioned below are usually written in red upon the works of art, but in some cases they are difficult to find. The director is *Eduardo Barron*, the sculptor.

Vestibule (Rotunda): 334. Zeus, a Roman copy of a statue of the 4th cent. B.C.; 2. Goddess, after a work of the 5th cent. B.C.; *504. Statue of Poseidon, probably by a sculptor of the school of Aphrodisias in Caria (2nd cent. A.D.). — To the left (E.) lies the Sala Ovalada (p. 83); to the right (S.) we enter —

Room I. In the centre: 508. Puteal, with Bacchic scenes; *3. Roman of the late-Republican era; 531. Replica of the Sleeping Ariadne in the Vatican; 92. Bronze statue of a hovering boy. In the centre and by the walls, and also in the following rooms, are a number of bronze copies of well-known antiques, brought from Rome in 1650 by Velazquez. Also on the walls: 299. Unknown Republican; *489. Celt, a Hellenistic original; 247. Roman lady of the Flavian period; 343. Roman of the Republic (?); 339. Bust of Cicero, a modern work, upon an antique pedestal; 26. Barbarian (?), copy of a Hellenistic original; 333. Bearded head with hair like a woman's (a Greek?).

Room II. Renaissance Works. Several fine works by *Pompeo Leoni*, including marble bust of Philip II.; bronze statue of Isabella of Portugal; bronze *Group representing Charles V. conquering Tunis, or the triumph of Virtue over Rage (below the loosely worn armour is visible the finely executed nude body; replica in the Alcazar of Toledo); bronze statue of Philip II.; bronze bust of Charles V.; by the walls, marble statues of Charles V. and Isabella of Portugal; marble bust of Princess Leonora, sister of Charles V. and wife of Francis I. of France; bronze statue and marble bust of Queen Maria of Austria. By the entrance to the next room are marble medallions of Charles V. and Isabella of Portugal. Fine tables.

Room III (Rotunda). In the centre: 422. Marble vase, with scenes of battles with Centaurs. Works in precious stones. — We return to the vestibule and pass to the right into the —

Sala Ovalada, below the Salón de Velazquez (p. 73). We first enter the right wing: 17. Statue of Leda, 5th cent. B.C.; 448. Unknown Greek; 363. Unknown Greek (bust from another work); *175. Fragment of a statue of a recumbent woman; *760. Statue of Athena, archaic; *455. Double-herma (Aphrodite and Eros?), of the Phidian period; *90. *Statuette of Athena Parthenos*, the best extant reproduction of the chryselephantine statue of Phidias in the Parthenon; 14, 15, 317, 318. Reliefs with dancing Mænads; 429, 472, 480, 408. Reproductions of the famous statues of the Muses at Thespiæ by Praxiteles (Nos. 401, 380, 436, 473, in the left wing of the room, belong to this series); 91. Statue of a youth in the style of Praxiteles (perhaps to be restored as Hermes holding the infant Dionysos); 301. Barbarian, 2nd cent. A.D.; 365. Crouching Venus, after Dædalos of Chalcedon; *394. Aphrodite; 275. Satyr, after Praxiteles; *524. Satyr carrying a kid. — *528. So-called *Group of Ildefonso*, in admirable preservation, probably intended for the decoration of a tomb, though its significance is still doubtful. The figure to the left (which has a head of Antinous brought from another statue) is in the Praxitelian style, while the torch-bearer is in the style of Polycletus; such combinations of statues of different styles were not uncommon in the 1st cent. B.C. — 375. Head of Athena, 5th cent. B.C. — Left wing: *63. Head

of a girl from a Bacchic series, 4th cent. B.C.; 458. Head of Hercules, 4th cent. B.C.; 293. Head of a sea-goddess(?), 4th cent. B.C.; 308. Head of a youth with a helmet, 5th cent. B.C. (the bust with the ægis belongs to another work); *410. Greek portrait of the beginning of the 5th cent. B.C.; 345. Helmeted head of one of the Diadochi(?), perhaps from Pergamos; 311. Hercules, 4th cent. B.C.; 392. Unknown Greek; 459. Double-herma (Epicurus and Metrodorus); *735. Colossal bronze head of a youth of the Hellenistic period, probably a portrait; 779. Statue of Apollo, Hellenistic. — *530. Statue of Hypnos, the god of sleep, copy of a celebrated work of the 4th cent. B.C.; the right hand originally held a horn whence opiates trickled. — *387. *Diadumenos of Polycletus*, one of the best extant reproductions of this work (right arm modern); *34. Statue of Dionysos, 3rd or 4th cent. B.C.; *535. Statue of a youth, 4th cent. B.C.

Other antiquities are arranged in the open arcades next the Long Gallery (p. 73), but are shown only with the special permission of the director.

The Plaza Murillo (Pl. II; H, 8), on the S. side of the Prado Museum, is embellished with pleasure-grounds and a bronze *Statue of Murillo* by S. Medina (1871), a replica of that in Seville (p. 454).

The **Botanic Garden** (Pl. H, 9; adm., see p. 61; main entrance in the Plaza Murillo), founded in 1774, contains a number of beautiful trees and shrubs; but, owing to the severity of the Madrid climate, it cannot compare with the Jardin Botanico of Valencia, the gardens of Seville, or the botanical gardens of Portugal. By the entrance are some fine Robiniæ; farther on are shady avenues of elms, intermingled with trees of all zones. Many of the trees are covered with ivy from top to bottom. The hot-houses *(estufas)* lie on the N. and E. sides of the garden. The long avenue, beginning to the left of the entrance and intersecting the garden from N. to S., is adorned with statues of *Quer*, *Clemente*, *Lagasca*, and *Cavanilles*, four eminent Spanish botanists.

On the S. the Paseo del Prado (p. 69) ends at the large open space in front of the Estación del Mediodía (p. 109).

c. Buen Retiro Park. East Quarters of the City.

On the hill to the E. of the long Calle Alfonso Doce, which reaches from the Paseo de Atocha (p. 109) on the S. to the Plaza de la Independencia (p. 85) on the N., lies the —

***Buen Retiro** ('pleasant retreat'), now named the *Parque de Madrid* (Pl. I, K, 7, 8, 9), a pleasure-ground 260 acres in extent, with shady walks and alleys, carriage-drives, riding-paths, ponds, fountains, and statuary. There are four main entrances. That opposite the Museo de Reproducciones (p. 69) leads to the former *Jardines Reservados*, a fine parterre with a *Monument to Benavente* (d. 1885), a celebrated children's physician. The *Paseo de las Estátuas* (Pl. II; I, 7, 8), with its twelve statues of Spanish monarchs

(p. 96), and the wide *Main Avenue*, beginning at the Plaza de la Independencia (see below; Pl. H, I, 7), lead direct to the Estanque Grande (see below). Carriages enter from the Calle de Vicálvaro (Pl. II; K, 6, 7).

The centre of the park is occupied by the *Estanque Grande* (Pl. I s 7, 8), a small artificial lake, surrounded by four water-wheelé *(nórias)* and used for boating and skating. At the N. end is a *Cafe Restaurant*. The best of the numerous fountains are the *Fuente d, los Galápagos* ('tortoises'), the *Fuente de la Alcachofa* ('artichoke'), and the *Fuente del Angel Caído*, with a statue of the 'Fallen Angel'; by Ricardo Bellver.

To the S.E. of the Estanque Grande, in an enclosed part of the park, is the Museo y Biblioteca de Ultramar (Pl. I, K, 8; adm., see p. 61), a collection of objects from the Philippine Islands and other Spanish colonies. Connected with it is a small library. A little to the S. is the *Palacio del Cristál*, used for exhibitions. — On the E. edge of the park is the *Casa de Fieras*, with a small *Zoological Garden* (adm. 50 c.). — The broad *Paseo Fernan Nuñez* (Pl. II; K, 8) is the scene of the afternoon corso of the Madrid aristocracy (5-7; in winter 3-5; comp. p. 60). — At the N.E. corner of the park is the *Montãna Rusa*, an artificial hill with a belvedere (not accessible at present). To the S. of this are the remains of the *Capilla de San Pelayo*, a Romanesque structure of the 14th cent., brought from Avila and re-erected here in 1896.

The beginning of the Buen Retiro dates back to the reign of Philip II., who here built a country-house for his English queen in the style of a Norman castle. This stood beyond the convent of San Jerónimo and was afterwards (1631) rebuilt by the Conde-Duque de Olivares, the favourite of Philip IV., who laid out around it the gardens of Buen Retiro. Lope de Vega supplied a poem to celebrate the opening of the new villa. The so-called *Old Palace* (now the Artillery Museum; p. 68), the *Casón de Felipe Cuarto* beyond it, and the ponds were later creations. In the Palace of Buen Retiro lived Philip IV., Philip V., Ferdinand VI., and Charles III. (till 1764; comp. p. 97). It was the scene of innumerable extravagant festivals, which swallowed millions of money and gave rise to many biting *pasquinas* and *coplas*. The French and after them the British selected the Buen Retiro for part of their fortifications at the beginning of the 19th century. Ferdinand VII. restored the Buen Retiro.

To the N.W. of the Buen Retiro lies the circular **Plaza de la Independéncia** (Pl. H, I, 7), which is surrounded by handsome private residences. In the middle stands the old *Puerta de Alcalá*, a triumphal gateway erected in 1778 by Sabatini, the Italian architect of Charles III. The gate was much damaged by the French bombardment of the Retiro on Dec. 3rd, 1808, and still bears the marks of the cannon-balls on its outer face. — Four important streets diverge from this plaza: the *Calle Alcalá* to the E. and W.; the *Calle Olózaga* to the N.W.; the *Calle Serrano* to the N., leading to the new quarters of the city and to the National Museum (p. 86); and the *Calle Alfonso Doce* (p. 84) to the S.

The Calle Alcalá (Pl. I, K, 7, 6; tramway-line IIIa, p. 56),

skirting the N. side of the Buen Retiro Park, leads past the *Statue of Espartero*, *Duque de la Victoria* (Pl. II; I, 6, 7), the Spanish commander in the first Carlist war and regent of Spain in 1840-43 (d. 1879), and then near the *Plaza de Toros* (p. 58), to (ca. 1¼ M.) the *Venta de Espíritu Santo* (Pl. I; M, 4, 5) and other wine-rooms much frequented in the evening.

The Calle Serrano (Pl. I, 6) is one of the chief streets of the fashionable N.E. quarter. The main entrance to the *National Museum* (see below) is in this street.

Parallel with the Calle Serrano, a little to the W., runs the shady ***Paséo de Recolétos** (Pl. H, 6, 7), which begins at the Fuente de Cibéles (p. 67) and has its name from an old Franciscan convent. Its site was formerly occupied by the English Cemetery, the celebrated Huerta del Regidór Juan Fernandez (the scene of one of Tirso de Molina's comedies), and the garden of the Duke of Medina de Rioseco. The paséo now forms, along with its prolongation the Paseo de la Castellana (p. 94), the most fashionable promenade of Madrid (comp. p. 60). It is flanked on both sides by the villas and palaces of the aristocracy and intersects the handsomest quarter of the city. To the left lies the *Convento de San Pascuál;* to the right are the *Palacio de Murga*, containing celebrated frescoes by Pradilla (no admission), the *National Museum*, and the *Mint (Casa de la Moneda;* Pl. H, I, 6).

d. National Library and National Museums.

The Palacio de la Biblioteca y Museos Nacionales (Pl. H, 6), with a projecting central structure on the W. façade, surmounted by a pediment and approached by a wide flight of steps, was erected from the plans of *Jareño* in 1866-94. It contains the most important collections in Madrid after the Prado Gallery and the Armeria: *viz.* the celebrated National Library (see below), the National Archives (p. 91), the Museum of Modern Art (p. 91), the Natural History Museum (p. 87), and the National Archæological Museum (p. 87).

On the Flight of Steps in front are seated figures of St. Isidore, the apostle of the Visigoths, and Alfonso the Wise, by *J. Alcoverro*; statues of the Spanish scholars Nebrija (1444-1522) and Vives (1492-1540), by *A. Noguès* and *P. Carbonell*, and of Lope de Vega and Cervantes, by *M. Fuza* and *J. Vancell*.

In the Vestibule are seated figures of Charles IV. and his queen Maria Louisa, by *R. Barba* and *J. Alvarez;* then, 56. *A. Sola*, Filial love; 34. *E. Martin*, St. Juan de Dios carrying a sick man; 43, 46. Queen Isabella II. and her husband, Don Francisco de Asis (Assisi), by *P. de Valle* and *J. Piquèr;* 70. *V. Vallmitjana*, St. George; 40. *F. Moratilla*, Faith, Hope, and Charity.

The ***Biblioteca Nacional** (adm., see p. 61) was founded in 1711 by Philip V., and increased in 1886 by the purchase of the Duke of Ossuna's valuable collection of MSS. It now occupies 35

rooms and contains about 500,000 printed volumes (including about 1900 incunabula and 800 editions of 'Don Quixote'), besides 30,000 MSS. and documents, maps, autographs, a cabinet of engravings, and the collection of drawings formerly preserved in the Prado Gallery. Most of the books are stored in a separate building of stone and iron, seven stories high. The general reading-room accommodates 320 readers, while there is another with desks for 12 specialists.

The most valuable possessions are exhibited in show-cases. The collection of AUTOGRAPHS includes those of *Lope de Vega*, *Calderon*, *Tirso de Molina*, *Rojas*, and the most prominent Spanish contemporaries of the 'Catholic Kings'. — Among the MSS. (p. lxiv) are the *Codex Toletanus*, or Bible presented to the church of Seville by Bishop John of Cordova in 988; a *Mozarabic Bible*, from Toledo; the *Fuero of Zamora* (1208); the finely illuminated Visigothic *Fuero Juzgo*, from San Isidro in Leon (10th cent.); the *Poema de los Reyes Magos* and *Poema de Alexandre* (13th cent.); the *Bible of Avila* (13-14th cent.), with wonderful miniatures; the *Siete Partidas of Alfonso el Sabio*, from the treasures of Ferdinand and Isabella; the *Poems of Juan Ruiz*, '*Arcipreste de Hita*' (14th cent.); the *Cronica Troyana* (15th cent.); the *Libro de Agricultura* (15th cent.); the *Tractado de Astrologia* by *Enrique de Aragon* (1428); *Petrus Comestor's Historia Scolastica* (15th cent.); *Cronica de España*, by *Juan Fernandez Heredia* (1385); *Genealogias de los Reyes de España*, by *Alonso de Cartagena* (15th cent.); *La Cronica Portuguesa de Don Juan I.*, by *Fernán Lopez* (15th cent.), with beautiful miniatures; *Petrarch's Sonette*, *Canzoniere*, *e Trionfi* (15th cent.) and *Trionfi* (16th cent.), both with fine miniatures; *Missal of Card. Ximenez* (1503-18); *Dürer's* drawings for the *Triumph of Emp. Maximilian*.

In the SECCION DE REVISTAS (open 10-4) about 80 Spanish and foreign periodicals are laid out for the use of visitors.

The **Museo de Ciencias Naturales**, or *Natural History Museum* (at present closed for re-arrangement), on the groundfloor of the N. part of the Palacio de la Biblioteca y Museos Nacionales (Pl. H, 6), with a special entrance from the Paseo de Recolétos (to the right of the flight of steps), was founded as early as 1771 and contains a fine collection of mammalia, birds, fishes, molluscs, crustacea, minerals, and fossils. Among the last may be mentioned a megatherium, found in 1789 on the Rio Lujan near Buenos Ayres, a whale's skull, found at the Puente de Toledo near Madrid, and the remains of a mastodon.

The ***Museo Arqueológico Nacional** (adm., see p. 61) contains prehistoric and ethnographical objects as well as works of the artist and the handicraftsman from antiquity to the present day. The entrance is at the back, in the Calle de Serrano, and is passed by tramway-line I b (p. 55). Director, *Don Juan de Dios de la Rada y Delgado*. Curator, *Don José Ramón Mélida*. There is a catalogue of the antiquities (1883).

GROUND FLOOR. The N. Wing is devoted to *Prehistoric and Ante-Christian Antiquities*. — Room I. Prehistoric objects in flint and bronze. On the window-wall: Early Iberian baskets, sandals, and other articles woven in esparto grass (p. 332), from the Cueva de los Murciélagos in Albuñol (province of Granada); stalactite conglomerate containing human bones; stone of a dolmen from the Abamia

valley, with the scratched outline of a human figure. By the exit: ornaments, domestic utensils, and potsherds from Albuñol. — Room II. Oriental antiquities; Egyptian amulets, scarabæi, and other small sculptures; human and animal mummies; Coptic woven fabrics (4-8th cent. A.D.); stone sculptures and vases from Cyprus. — Room III. Iberian antiquities. By the walls, the interesting objects found in the Cerro de los Santos at Vecla (province of Albacete): monuments of the ancient Iberian art, under Greek influence, from the 5th cent. B.C. down to the Roman period. These are of limestone, like the early Cyprian sculptures which are also their nearest stylistic congeners. Many of the objects bear inscriptions in an unknown tongue in characters borrowed from the Greek alphabet. Specially interesting are the numerous votive statues of women (*e.g.* *No. 3500), with vases in their hands and with elaborate and faithfully reproduced ornaments on their heads and breasts. Several of these are forgeries, and the best specimen of the style, from Elche, was acquired by the Louvre in 1897. In the middle of the room: 18,529. Bull with a bearded human head from Balazote (province of Albacete), also early Iberian. In the glass-case behind: *18,453-55. Three bronze bulls' heads from Majorca, probably of ancient native workmanship and perhaps intended to adorn the walls of a tomb. Next case, behind: 16,743. Iberian leaden plate with an inscription. In the corners of the room are three colossal boars in granite, found near Avila; these, like the numerous other discoveries of a similar kind, were probably ornaments for tombs. In the second glass-case by the left wall are archaic vases from Elche and the neighbourhood (No. 17,641 the best). — Room IV. Bronzes. 2936, 2941. Portrait heads (not antique); no number, Statuette of Athena, from Siguenza, local copy of an original of the 5th cent. B.C.; 2939. Statue of a youth, from Majorca, in the style of Polycletus; no number, bronze cast of a Dancer (?), found in Murcia (original in the possession of the widow of the minister Canovas del Castillo). The wall-cases contain small bronzes (numerous forgeries): 18,536. Archaic Centaur, of Greek workmanship, from Murcia; 2943. Roman lar. By the windows, to the right, are the celebrated Roman *Bronze Tables from Osuna*, which contain part of the statutes of the Roman town *Urso* (p. 429), and the recently acquired bronze tables with the laws of Malaca and of Salpensa (pp. 369, 465); in front of these, bronze tablet from Italica (p. 461), with a decree of the Senate concerning gladiatorial contests. — Room V. Collection of Vases. In the middle, *Vase of Aison the painter, with the exploits of Theseus, of the middle of the 5th cent. B.C. Numerous other fine specimens. — We now descend to the North Court. On the pedestals by the walls are sculptures of inferior importance. On the walls are mosaics, some of them of doubtful authenticity. In the centre of the court are two round *Vases, one with a relief of the birth of Athena, the other (No. 2708) with Bacchic scenes. Among the sculptures by the

wall at the end of the court are: 2824. Table-support, with a Centaur and a Triton; 2764. Roman head, from Merida (p. 492), probably of the Republican period; *2839. Sarcophagus with reliefs from the myth of Orestes; *2707. Statue of Dionysos, from a model of the 4th cent. B.C.; 16,793. Archaistic statue of a woman, from the province of Granada; 2735. Antoninus Pius; 2736. Lucius Verus; 2714. Statue of a satyr, replica of a Pompeian bronze now in Naples; 2737. Livia (?), 2730. Tiberius, companion-pieces from Pæstum; 2731. Drusus the Younger. — We proceed up some steps to Room VI. Terracotta sculptures from Calvi, in Italy, probably votive objects; Roman lamps, etc. — Room VII. Large amphoræ and other clay vessels, including some specimens of the so-called red 'Sagunto Ware'; collection of ancient glass. — We now pass the central court and enter the —

South Wing, which contains the *Early Christian, Moorish, and other Mediaeval Objects* and the *Modern Collections.* — Room I. Visigothic architectural fragments and inscriptions; fine Romanesque capitals; Romanesque font *(pila bautismal)* from San Pedro de Villanueva (11th cent.); early-Christian and mediæval inscriptions and sculptures. — Room II. Early-Christian sarcophagi; mediæval and modern tombstones and other sculptures, including (to the right, by the second door) the kneeling figure of Peter the Cruel (p. 437) from his tomb in Santo Domingo el Real, in Madrid (16th cent.), and, in the middle, the monument of Doña Aldonza de Mendoza (1435). On the walls are locks and keys, door-knockers (aldabónes), door-plates, and nail-heads. — We descend to the South Court, containing Moorish monuments and Christian works in the Mudéjar style (p. lvi). By the walls are reproductions of Moorish buildings in Seville, Cordova, and Granada. By the N. wall are two Arab astrolabes, one of which is the oldest extant (1067). The glass-cases in front contain a fine collection of Hispano-Moorish dishes. By the E. wall are two gates from the Aljafería in Saragossa, a fragment from the throne-room of the Aljafería, a gate from Leon, a large *Vase, resembling the celebrated vase of the Alhambra (p. 405), and a basin for religious ablutions from Medînat az-Zahrâ (p. 364), dating from 988. By the S. wall are a wooden gate from Daroca (14th cent.), a ast of the door of the old Capilla del Sagrario in the Cathedral of Seville, and a Moorish *Hanging Lamp, once belonging, according to the inscription, to a mosque built at Granada by Mohammed III. (1305). In the central glass-case: Moorish sword; cast of the key of Oran; Moorish terracotta vessels. By the N. wall are the cloak of the Infante Philip, son of Ferdinand the Saint (13th cent.), and a collection of 'azulejos', or glazed tiles. In the middle of the court are a reproduction of the Fountain of the Lions at the Alhambra; two fountains from Cordova; models of the leaning tower (removed) at Saragossa and the Puerta del Sol at Toledo. — Room III. Choir Stalls from the Convent of Paular (p. 125), near Segovia;

Gothic stalls from Santa Clara in Palencia; forged iron gate from Santa Maria in Madrid; vestments, charters, processional crosses, and other objects of ecclesiastical art. By the walls are several carved chests *(arcones)* of the 15th century. The Gothic painted altars are from Burgos (Cartuja), Huesca, and Saragossa (San Domingo de Silos). — Room IV (left). Astrolabe of Philip II. (1566); altar with 16 scenes from the Passion, enamelled on copper (16th cent.); majolica dish from Urbino (1543); *Crucifix of ivory, inscribed 'Ferdinandus Rex Sancia Regina' (11th cent.); finely carved and painted coffers (16-17th cent.); *Litter of the 18th century. The cases contain mediæval works in ivory, bronze, the precious metals, and enamel, ornaments, weapons, a crozier, censers, crucifixes, reliquaries, and ecclesiastical vessels of various kinds. Among the objects of the Renaissance are an equestrian figure in bronze by Riccio (No. 2173), a pair of scales from the Madrid Mint, and works in carved iron (16th cent.). — Room V. The cases contain Spanish porcelain from the old factory at Buen Retiro and from the Moncloa (with interesting Spanish costumes of the 18th cent.); Sèvres and Dresden china; Wedgwood ware; fayence from Talavera, Alcora, Triana, and Segovia; glass vessels from the factory in San Ildefonso (La Granja); bronze sculptures. On the walls hangs fine *Tapestry of the 17th cent., with animals and plants in high-relief. — Room VI. Collection of Spanish costumes of the 18th and the beginning of the 19th century. — We now ascend the staircase to the —

First Floor, which contains the ***Ethnographical Section*** of the Museum. We first turn to the left and enter the North Wing. — Room I. Reproductions of Mexican and Peruvian terracotta vessels. — Room II. Reproductions of Mexican sculptures and of the Maya sculptures in Yucatan and Guatemala (originals in Mexico and Berlin). Among these attention may be specially directed to the large (so-called) 'Aztec Calendar Stone' (end-wall to the left) and the stone tables from Santa Lucia in Guatemala (exit-wall). — Room III. Antiquities of the Tainos, an extinct race that inhabited the Antilles, including some curious stone rings, shaped like horse-collars and of unknown use (in the wall-cases); domestic utensils, pieces of cloth, flint tools, and other objects found in Peruvian tombs; antiquities from Quito, Columbia, Nicaragua, and Mexico. In the middle of the room is a reproduction of a votive monument of the Mexican chief Tizoc. — Room IV. Clay vessels and woven garments from Peru. — Room V. By the walls: Peruvian sceptre and other articles in gold; Peruvian articles in copper and bronze; Peruvian idols of silver and bronze; on the N. wall, two ancient Mexican feather-shields. In the middle of the room are two celebrated *Maya MSS. (Codice Troano, Codice Cortesiano), with a facsimile of a third at Dresden, and also the ***Tesoro de las Quimbayas***, or gold objects found in Columbia and presented to Spain in 1892 (idols, vessels, decorated pins and buttons, etc.). — Room VI. Objects from South America (Patagonia, Peru,

Ecuador) and North America, including a mask-costume of the Nañigos, a negro sect in Cuba (last wall-case on the right); specimens of the industrial products of the modern Indians of Central and South America. In the middle of the room are a collection of figures of Mexican types of the 18th cent.; old paintings of scenes illustrating the story of the discovery of America; sand-mosaics from North America, with symbolic representations of religious ceremonies. — We now return to the entrance room and proceed, past the Library, to the —

S. Wing. — Room VII. Turkish, Persian, and Indian works of art; Chinese statues. In the middle is a head of Buddha, from the temple of Boro-Boudor in Java. — Room VIII. Chinese objects in porcelain, bronze, jade, and ivory; Chinese festal garments; a few Japanese objects. — Room IX. By the walls are exhibits from the Philippine Islands (to the right, figures of the 18th cent.) and the Malay Archipelago (armour). In the middle of the room are *Feather Cloaks and Helmets from the Sandwich Islands. At the end of the W. wall is a sketch for the painting of the 'Spoliarum', by Luna y Novicio (1883; p. 251). — Room X. *Collection of Gems (piedras labradas y camaféos).* Among the finest is a black *Onyx *(ónice negro)*, with the portrait of a woman; a cameo (white opal and blue chalcedony) with the portrait of a Roman lady; and a head of Medusa in milky opal on blue agate. — Room XI (last). *Coins and Medals.* Among the former are a gold coin of Arsinoë and Berenice (round table at the entrance); a silver coin of Annia Faustina; some Carthaginian drachmæ, half-drachmæ, and double drachmæ, with heads of Hercules and elephants; a gold ten-doubloon piece of Pedro I. of Castile, $2^1/_2$ in. in diameter and over $1^1/_2$ oz. in weight. Among the medals are a bronze medal by Pompeo Leoni with a portrait of Liebana, secretary of Philip II. (diameter $2^1/_4$ in.), and a silver medal of Alfonso V. of Aragon (1448; first table to the left of the entrance).

The **Archivo Historico Nacional,** on the first floor of the N. part of the Palacio de la Biblioteca y Museos Nacionales, contains about 200,000 documents from Poblet (p. 282), Sahagun, and other suppressed monasteries, numerous MSS. from the Cathedral of Avila (among them the Codex of Justinian in a Castilian translation of the 13th cent.), etc.

The ***Museo de Arte Moderno,** on the first floor of the S. part of the Palacio de la Biblioteca y Museos Nacionales, is dedicated to Spanish and foreign painting and sculpture of the 19th century. Adm., see p. 61. Director, *Don J. Fernandez Jimenez.* Catalogue in preparation.

Staircase. Sculptures: 37. *F. Moratilla,* Bronze herma of a satyr; 45. *J. Piquér,* St. Jerome and the lion (bronze); 38. *F. Moratilla,* Bacchus (bronze); 28. *J. Gines,* Venus and Cupid; 25. *J. Gandarias,* Venus (Amor *é* Interés).

Room I. Sculptures. To the right: 71. *Vallmitjana Abarca*, Country girl leading a young bull (plaster); 18. *A. Carretero*, Blind beggar-boy (bronze); 69. *V. Vallmitjana*, The Queen-Regent Maria Christina, with the infant Alfonso XIII.; 60. *Tadolini*, The prisoner ('La Cautiva'); 47,48. *P. Ponzano*, Busts of Queen Isabella II. and her sister the late Duchess of Montpensier; 67. *A. Vallmitjana*, St. Elizabeth; 73. *N. Vilches*, Brutus; 64. *Thorvaldsen*, Pan; 13. *E. Barron*, Viriathus (bronze); 39. *Moratilla*, Venus with the shell. In the middle: 16. *Canova*, Mars and Venus; 21. *J. Figueras*, Recumbent Egyptian woman, weighing the merits of paganism and Christianity. On the walls are water-colours, drawings, and engravings: 466, 467. *J. Villegas*, Young Roman shepherds; 461. *P. Ribera*, Recumbent Bacchante. On the window-wall is a collection of lead-pencil portraits, by *F. Madrazo*.

Room II. Paintings. To the right: 10. *Alma Tadema*, Pompeian scene; 63. *M. Castellano*, Courtyard of the old bull-ring at Madrid, with portraits of the celebrated toreros Montes and Cúchares (interesting costumes); *F. Madrazo*, 236. Perugino Cenci, the engraver, 237. Two studies of heads, 232. General the Marquis de San Miguel, 233, 234. Queen Isabella II. and her husband, 235. Alfonso XII.; 222. *J. Madrazo*, Death of Viriathus; *V. Lopez*, *207. M. Lopez, court organist and father of the artist, 209. Queen Maria Christina (d. 1878). — Sculpture. 65. *A. Vallmitjana*, Christ.

Room III. Paintings. To the right: *J. Agrasot*, 2. Italian laundress, 3. Sleeping shepherdess; 405. *L. Valles*, Madness of Johanna of Castile; 238. *L. Madrazo*, Burial of St. Cecilia; 263. *B. Mercadé*, Burial of St. Francis of Assisi; *E. Rosales*, 360. Death of Lucretia, 359. Isabella the Catholic dictating her will; 406. *A. Vera*, Burial of St. Lawrence; *139. *A. Gisbert*, Execution of General Torrijos and his companions (see p. 372); 61. *J. Casado del Alisál*, Ophelia; 297. *V. Nicolau Cutanda*, Vision of St. Martin; 39. *J. Benlliure*, Halt; *59. *J. Casado del Alisál*, The bell of Huesca (p. 224); 75. *F. Domingo*, The duel; *325. *F. Pradilla*, Johanna the Mad at the coffin of her husband, Philip the Handsome; *M. Fortuny*, 119. Battle of Tetuan (sketch for the painting at Barcelona, p. 251), *120. Queen Maria Christina and her daughter (Isabella II.) inspiring the government troops to hold out against the Carlists (1837); 327. *D. Puebla*, Daughters of the Cid; 126. *M. Garcia Hispaleto*, St. Inez appearing to her parents; 401. *D. Valdivieso*, Descent from the Cross. — Sculptures: 35. *S. Medina*, Eurydice; 62. *Tenerani*, Venus and Cupid.

Room IV. Paintings. To the right: no number, *F. Abarzuza*, At the door of the death-chamber; 38. *J. van Beers*, Milkmaid; 395. *M. Urgell*, Ave Maria; 303. *Palomo Anaya*, Death of the Virgin; *410. *M. Villegas Brieva*, War (allegory); 46. *Rosa Bonheur*, Lion's head; *396. *M. Urgell*, Cemetery; no number, *Alvarez Dumont*, Death of Churruca (battle of Trafalgar); 41. *C. Bernier*, Scene in the

Landes; 197. *F. Lenbach*, Infanta Doña Paz; *Mme. E. L. Le Brun*, 195. Daughter of Ferdinand IV. of Naples, 196. Maria Carolina of Naples, wife of Ferdinand II.; no number, *J. Diaz*, Reapers; no number, *E. Chicharro*, Vintagers. — Sculptures: 31. *P. G. Lazzarini*, Coquetry; 63. *Torreggiani*, Veiled bust of Isabella II.; 26. *P. Gairard*, Group of children; 61. *Tantardini*, Children in the cradle; 42. *C. Nicoli*, Girl meditating ('El Amór Rendido'); 17. *Canova*, Hebe.

Room V. Paintings. To the right: 369. *E. Sala*, The Grand Inquisitor Torquemada induces the 'Catholic Kings' to refuse a present offered by Jewish delegates (expulsion of the Jews from Spain, 1492); 319. *J. Planella*, Vintage; *412. *S. Viniegra*, Benediction of the fields; 246. *S. Marlinez Cubells*, Peter I. of Portugal compelling his vassals to do homage to the corpse of Inez de Castro (p. 564); 281. *J. Moreno Carbonero*, Conversion of the Duque de Gandía; 292. *A. Muñoz Degrain*, Lagoon at Venice; 230. *R. Madrazo*, Arab; 110. *A. Ferrant*, Burial of St. Sebastian; 254. *F. Maura*, Fulvia and Mark Antony; no number, *J. Brull*, Nymphs; *A. Muñoz Degrain*, 285. Village in Navarre, 291. Prayer; 280. *J. Moreno Carbonero*, A draught of water; 363. *J. Ruiz Luna*, Trafalgar; 259. *E. Melida*, Disturbed enjoyment; 40. *J. Benlliure*, The latest news; 276. *A. Montero*, Nero before the corpse of Agrippina; *M. Dominguez*, 76. Gretchen, 77. Death of Seneca; 321. *Castro Plasencia*, Death of Virginia; *A. Muñoz Degrain*, 287. The 'Lovers of Teruel', 288. Landscape near El Pardo (p. 110); 407. *A. Vera*, Defence of Numantia; 279. *J. Moreno Carbonero*, Prince of Viana. — Sculptures: *52. *A. Querol*, Legend ('La Tradición'), bronze; 41. *D. Moratilla*, Fisher-boy.

Room VI ('Sala Haes') contains about 70 pictures and sketches, as well as numerous drawings and etchings (on revolving stands), by *Carl Haes*, the eminent landscape-painter (b. at Brussels in 1829, d. at Madrid in 1898), and bequeathed by him to the museum; also a portrait of Haes by *F. Madrazo* and a bust of him by *A. Querol*.

Room VII. Paintings. To the right: 17. *V. Alvarez Sala*, All aboard; 20. *F. Amérigo*, Right of asylum; *70. *V. Cutanda*, Strike in Biscaya; 142. *G. Gomez Gil*, Moonlight on the sea; 384. *J. Sorolla*, Fishing; 375. *M. Santamaria*, Secret correspondence; 381. *A. Seiguer*, On the edge of the precipice; 269. *R. Monléon*, Harbour of Laredo in stormy weather; 317. *C. Plá*, The connecting link; 56. *Canovas*, Evening; *163. *R. Hidalgo de Caviedes*, Rhea Sylvia; 133. *J. Gaerlner*, Destruction of the 'Invincible Armada'; 329. *R. Pulido*, Too late; 62. *R. Casas*, An execution; 411. *M. Villegas Brieva*, Midday at the factory; 73. *F. Diaz Carreño*, Brown study.

Room VIII. Paintings. To the right: 364. *E. Saborit*, In danger; 131. *J. Garnelo*, Good friends; 365. *P. Saenz*, Chrisálida; 366. *A. Saint-Aubin*, Duel; 28. *P. Armesto*, Sardine-fishing; 393. *A. de la Torre*, On the beach; 132. *J. Garnelo*, 'Don't be afraid'; 66. *U. Checa*, Barbarians in Rome; 318. *A. Plá*, War; 102. *J. Fer-*

nandez Alvarado, Storms from the S.W.; 340. *N. Raurich*, Lake of Nemi; *118. *A. Fillol*, The 'Great Man' of the village. — Sculpture: *54. *A. Querol*, Bust of Tullia.

e. The Northern Quarters.

The Paseo de Recolétos ends at the Plaza de Colón (Pl. II; H, 6), which contains a *Statue of Columbus* by Jerónimo Suñol (1885). — The **Paseo de la Castellana** (Pl. I; H, 5-2), which begins here, derives its name from a spring, the water of which, on account of its coolness, Cervantes characterized as 'extremadisima'. The spring rose near the obelisk mentioned below. To the right of the paseo is the *German Embassy* (Embajada de Alemania). — In the N. part of the paseo, beyond the Plaza del Obelisco (Pl. I; H, 3), with its modern *Obelisk*, are an *Equestrian Statue of Marshal Manuel Gutierrez de la Concha* (1808-74), by Andrés Aleu, and a large bronze **Monument of Isabella the Catholic* (Pl. I; H, 2), by Manuel Oms (1883). Adjoining the last, standing in a garden on a height to the right, is the new *Palacio de la Industria y de las Artes* (Pl. I; H, 2), used for the annual exhibitions of art. — To the N. the paseo ends at the *Hipódromo* (Pl. I, H, 1, 2; see p. 58).

In the Calle Claudio Coello is the church of **San Andrés de los Flamencos** (Pl. I; I, 4), the high-altar-piece of which is a large *Painting by *Rubens* (of his latest period), representing the Crucifixion of St. Andrew. Key of the church kept by the sacristan, who lives adjacent (1 p.; best time for a visit, 1 p.m.).

Among the liveliest streets in the N. quarters of the town are the short Calle Montéra (Pl. II; F, 7), which runs to the N.E. from the Puerta del Sol (p. 65), and its continuation the Calle Fuencarrál (Pl. F, G, 7-5), which is about 1 M. in length. To the E. of the latter (No. 5 Calle de San Mateo) is the *Colegio de Sordo-Mudos y de Ciegos* (Pl. II; G, 6), or asylum for deaf-mutes and the blind, founded in 1805 (adm., see p. 61). The building was formerly barracks (Cuartel de San Mateo), in which the military revolts of 1836, 1848, and 1854 broke out. Beyond the Glorieta de Bilbao (Pl. I, 2; F, 5) the street ends at the Glorieta de Quevedo (Pl. I, F 4; tramway-line IIa, p. 55). — Here begins the broad Calle Bravo Murillo (tramway IIb, p. 56), which ascends to the N. to ($^1/_2$ M.) the —

Depósitos del Canal de Lozoya (Pl. I, F 2; adm., see p. 61), the reservoirs from which Madrid is supplied with drinking-water. They lie on both sides of the street and occupy the highest ground in the city. The *Old Reservoir*, to the left, constructed in 1858, is embellished with a fountain and three allegorical figures referring to the river Lozoya (p. 125), whence the water is derived. The *New Reservoir*, to the E. of the street, completed in 1883, is in the form of a huge vault, 23 ft. high, 230 yds. long, and 150 yds. wide, sup-

ported by 1040 granite pillars. It contains about 83,000,000 gallons of water. A third building is now in course of construction to the N. of the old reservoir.

A little to the N.W. of the Depósitos lies the **Cementerio de la Sacramentál de San Luis** (Pl. I; E, 2), a cemetery laid out in 1831, which may be reached either by the cart-track beginning opposite the 'Lavadero del Lozoya' (Calle de Bravo Murillo 30) or by the footpath skirting the N. side of the old reservoir. It contains the graves of *Francisco Goya* (1764-1828), the painter, and of *Juan Eugenio Hartzenbusch* (1806-80), a writer of German descent and author of the popular 'Amantes de Teruél' and other novels. Fine view of the Guadarrama Mountains.

We may now take the tramway from the Depósitos to the Glorieta de Quevedo and thence follow the Calle San Bernardo towards the S.W. This leads to the Glorieta de San Bernardo (Pl. I; F, 5), which occupies the site of the notorious *Quemadéro*, or place of execution erected by the Inquisition for the benefit of heretics. In the making of the adjoining Calle Carranza (to the E.), in 1868, large deposits of ashes, cinders, and human bones were discovered.

In the part of the Calle San Bernardo to the S. of the glorieta lie the large *Hospitál de la Princesa* (right; Pl. I, E 5); the old *Convent of Montserrat* (right), now used as a prison for women *(Cárcel de Mujeres)*, with a long-closed and ruinous church; and the new *Convento de las Salesas* (left).

Just beyond the last, to the left, is the Calle Daoiz, leading to the Plaza del Dos de Mayo (Pl. I; F, 5). In the middle of this, surrounded by flower-beds and enclosed by a railing, is the gateway (recently white-washed) of the old *Parque de Monteleón*, where the Spanish artillery officers *Luis Daoiz* and *Pedro Velarde* fell on May 2nd, 1808, in the attempt to expel the French (p. 67).

Farther on in the Calle San Bernardo is the **University** (Pl. E, 6), which was removed to Madrid in 1836 from Alcalá de Henares (p. 201) and received the title of *Universidad Central*. It occupies a building named *El Noviciado*, formerly belonging to the Jesuits, and is now attended by about 6600 students. Adjacent is the *Ministerio de Gracia y Justicia* (Pl. II; E, 6), or Ministry of Justice. The street ends at the Plaza Santo Domingo (Pl. II; E, 7).

No. 4 in the Calle de Isabel la Católica, which runs hence to the N., is the old *Prison of the Inquisition*. In the revolution of March, 1820, this building was stormed by the people and partly destroyed; afterwards it served as a barrack and finally passed into private hands.

f. West Quarters of the City. Plaza de Oriente. Royal Palace and Armeria. Marine Museum. Calle Mayor. Plaza Mayor.

The Calle Arenál (Pl. F, E, 7) leads to the W. from the Puerta del Sol (p. 65) to the Plaza de Oriente and the Royal Palace. To the left, about halfway down the street, stands the church of **San Ginés** (Pl. E, F, 7; *St. Genesius*), which contains a statue of Christ by *Alfonso Vergaz* and a Scourging of Christ by *Alonso Cano*. The fore-court *(lonja)* formerly served as a graveyard; and the vaults *(bóveda)* under the church (entrance in the Calle de Bordadores)

were once frequented by religious enthusiasts of both sexes for disciplinary flagellation.

The Calle de San Martin, beginning opposite the church of St. Ginés, leads to two small squares lying side by side: — to the right the Plaza de las Descalzas, and to the left the Plaza de San Martin (Pl. II; F, 7), with its flower-beds. On the S. side of these squares lie the *Caja de Ahorros* (municipal savings bank), dating from 1838, and the *Monte de Piedád* (municipal pawnshop), founded in 1703. In front of the two buildings are statues of their founders, the *Marqués de Pontejos* and *Francisco Piquér*. The convent-church of the *Descalzas Reales* contains (in a side-chapel to the right of the high-altar) the handsome monument of the foundress, the Infanta Maria, daughter of Charles V., by Pompeo Leoni.

The Calle Arenál ends at the attractive Plaza de Isabel Segunda (Pl. II; E, 7), in the middle of which is a *Statue of the Drama.* On the W. side of this plaza stands the Teatro Reál (see below).

The ***Plaza de Oriente** (Pl. II; E, 7), the largest plaza in Madrid, was laid out by Joseph Napoleon, the 'Rey Plazuélas' (p. 64), who removed several convents, a church, a garden, and about 500 houses to make room for it. Its dominant feature is the imposing E. façade of the royal palace, from which it is separated by the *Calle de Bailén* (pp. 103, 106). On the E. side stands the *Teatro Reál* (p. 58). — In the middle of the plaza rises a fine **Equestrian Statue of Philip IV.*, executed by *Pietro Tacca* of Florence, after a painting by Rubens, and cast in bronze in 1640. The balance of the rearing horse is said to have been secured by filling the hind-quarters with lead. The statue, which originally stood before the façade of the old palace, was removed first to the interior of the palace, then to the Buen Retiro garden, and was erected on its present site in 1844. The reliefs represent the king conferring the cross of Santiago on Velazquez and encouraging the arts and sciences. — The forty-four statues of Visigothic and Spanish kings (Reyes), which surround this monument, were originally designed to adorn the roof of the palace (like the similar figures in the Buen Retiro, p. 84, and at Burgos and Toledo, pp. 31, 145). The handsome *Fountain*, with its four bronze lions, is by *Francisco Elías* and *José Tomas*. The plaza and palace produce a very picturesque impression by moonlight.

The ***Royal Palace** (*Palacio Reál*, Pl. D 7; adm., see p. 61), an imposing rectangular structure on a height overlooking the Manzanares, occupies the site of an older palace (destroyed by fire in 1734), which had succeeded the Moorish Alcazar. On every side, and especially from the valley of the Manzanares to the N.W., its general effect is very impressive. The rapid slope of the ground towards the W. has been neutralized by immense substructures of solid masonry, which add greatly to its bold effectiveness as seen from that side. The building is in the form of a quadrangle enclosing a court; it occupies 26,900 sq. yds. of ground, its sides are 500 ft. long, and its height varies from 80 ft. to 165 ft. (including the substructures). This rectangle, at the corners of which are four massive 'torres', is adjoined on the S. by two projecting wings, enclosing the Plaza de

Armas (p. 98). The entire building consists of granite, with door and window openings and other ornaments in white, marble-like 'piedra de Colmenár'. The original plan for the new palace was supplied by the Turin architect *Juvara*, who designed a building on a much more extensive scale to occupy the heights of San Bernardino, to the N. This, however, was rejected as too costly, and the present palace was begun in 1738 from the designs of *Giovanni Battista Sacchetti*, also of Turin. It was ready for occupation in 1764, when Charles III. took possession. Its total cost down to 1808 amounted to about 75,000,000 pesetas (3,000,000*l.*). The main façade is on the S. side, but it is better to enter the inner court (145 ft. square) directly from the N. side.

The main features of the INTERIOR are the Throne Room, the State Dining Room, the Hall of Girardini, and the Grand Staircase. It was on the *Grand Staircase (Escalera Principal)* that Napoleon said to his brother Joseph 'vous serez mieux logé que moi', and that he exclaimed, laying his hand on one of the white marble lions, 'je la tiens enfin, cette Espagne, si desirée'. The ceiling is covered with a large painting of the Triumph of Religion and the Church, by the Italian *Corrado Giacinto*. In the gallery leading to the staircase the curé Merino made an unsuccessful attempt on the life of Queen Isabella II. (Feb. 2nd, 1852). — The *Salón de Embajadóres* or *Throne Room*, dating from the time of Charles III. (1759-98), is very elaborately decorated. The throne is superb; it has four steps, and on each side are two lions of gilt bronze. The huge chandeliers are made of rock crystal, mounted in silver, and the mirrors were made at San Ildefonso (p. 125). On the tables near the throne are some ancient marble busts. The ceiling is adorned with a painting of the 'Majesty of Spain', by *G. B. Tiepolo*, representing the virtues of the kings and various types of the people in their local dress. — Another superb room is the *Cámara de Girardini*, designed by the Italian artist of that name in the reign of Charles III. The ceiling is made of porcelain from the factory of Buen Retiro, in Japanese design; the walls are covered with ivory-white satin, embroidered in gold and flowers of different colours. — The *State Dining Room* consists of three rooms divided by two arches, and is wholly made of marble of different colours and bronze. The middle fresco represents the return of Columbus to Barcelona with the treasures brought from America, which he offers to Ferdinand and Isabella. — Scattered throughout the private rooms (Gabinétes) are a large number of magnificent *Clocks* (collected by Ferdinand VII.), a fine show of *Porcelain* from the Buen Retiro, and fifteen plaques most delicately painted with scenes from the life of Christ, by *Juan de Flandes* (p. lxvi). — The windows command fine *Views of the city and of the plain bounded by the Guadarrama Mts., on which the Escorial is conspicuous. To the W., at our feet, are the Manzanares and the park of the Real Casa de Campo.

The Palace Chapel *(Real Capilla de Palacio)*, in the N. wing of the palace, and entered from the corridor of the main story, contains 16 large columns of dark-grey marble, and has its dome and walls adorned with frescoes by *Corrado Giacinto* (Holy Trinity and tutelary saints of Spain). Above the high-altar is an Annunciation by *Raphael Mengs*, of the latest period of the painter. — Two rooms opposite the sacristy contain the *Relicário de la Real Capilla*, or Royal Treasury of Holy Relics, placed here in 1896. Admission on application to the director. Catalogue in preparation.

I. Room. In the centre is a reliquary that belonged to Charles IV., richly mounted with gilded bronze. Above the altar, on the wall, is a silver relief of Attila yielding to the prayers of Pope Leo I., by *Algardi* of Bologna (17th cent.).

II. Room. First Case: 39. Crucifix of malachite, before which the Spanish kings say morning-prayer on their birthdays. — Second Case. 35. Reliquary with a splinter of Christ's crown of thorns; 38. Chalice made of the first platinum brought from America; 42. Reliquary with the right arm of John the Baptist, formerly belonging to the Knights of Malta; 55. Reliquary with the 'lignum crucis', at the adoration of which on Good Friday the Spanish kings pardon condemned criminals (comp. p. 59); 57. Reliquary containing a nail from the cross of Christ, said to have been taken from the French crown-treasury by Francis I. and sent to Charles V. in 1526 in order to obtain the release of the French hostages detained in Madrid. Both of these last reliquaries are richly ornamented with jewels presented by Queen Isabella II. (representing a value of 25,000*l.*). 59. Reliquary with an extraordinarily minute group of the Crucifixion, carved in wood by *Al. Berruguete* (p. lvi). — Third Case: 119. Chest with the bones of King Ferdinand III. (d. 1252), who was canonized in 1671. — Fourth Case: Cross of rock crystal, once the property of Philip II. — On the wall to the right of the window is an autograph of San Carlo Borromeo (d. 1584).

The **Tapiceria** of the palace contains a unique *Collection of Tapestry (tapices)*, mostly of Flemish workmanship, which, however, is not shown to the public except in Easter Week (comp. p. 59). There are 800 pieces in all. The following are the most noteworthy: Conquest of Tunis by Charles V., executed by *Pannemaker* of Brussels from drawings by *Jehan Cornelis Vermeyen* (ten pieces, two missing); History of the Virgin, on a gold ground (six pieces); Story of David and Bathsheba; Life of St. John; Bearing of the Cross, after *Roger van der Weyden;* Temptation of St. Anthony, after *Bosch;* Last Supper; The Apocalypse; the Seven Deadly Sins; Life of St. Paul, after *Bloemart*.

The **Royal Library**, in the N.E. angle of the palace, contains about 100,000 printed volumes, 3000 MSS. (some of which are very valuable), and the *Archivo de la Corona*. It is shown only by permission from the Intendencia General (p. 61).

On the W. side of the palace lie the **Jardines del Palacio**, generally known as the *Campo del Moro* (Pl. C, D, 7, 8) from the Almoravid Ali Ibn Yûsuf, who pitched his camp here in 1109, when besieging the Alcazar. The gardens were first laid out by Philip II. in 1556 and are frequently mentioned in Spanish history. For a long time they were left in a very neglected condition, but in 1890 they were restored at great expense. The two beautiful marble fountains, the *Fuente de las Conchas* and the *Fuente de los Tritones*, were transferred to this spot from Aranjuez in 1841; the latter has been painted by Velazquez (No. 1109 in the Prado Gallery, p. 79). Visitors are seldom admitted to the gardens.

From the inner palace-yard a covered passage leads below the S. wing to the Plaza de Armas (Pl. II; 6, 7). The S.E. wing of the palace contains the Intendencia and the servants' apartments. A

fine view of the royal gardens, the valley of the Manzanares, and the Guadarrama Mts. is obtained from the arcade on the W. side of the Plaza de Armas. — The new building in the S.W. corner of the Plaza de Armas, opened in 1893, contains the royal —

****Armería** (Pl. D, 8; adm., see p. 61), a world-renowned collection of arms and armour. The founder of the collection was Charles V., who enriched the old royal armoury at Valladolid by numerous excellent works of German and Italian origin. Philip II. transferred the chief objects to Madrid and placed them in a building on the site of the present new cathedral. There the collection remained for over 300 years, enlarged by each successive ruler of Spain. The wars with France at the beginning of the 19th cent., the various popular risings, and a disastrous fire in 1884 destroyed many of the contents of the armoury. An illustrated catalogue (15p.), by Count Valencia de Don Juan, was published in 1898.

Vestíbulo. E 133-136. Four suits of ancient Japanese armour, presented by a Japanese ambassador to Philip II. (1583) and somewhat injured by the fire (see above). D 59, 60. Shields from the Convent of Oña (12-13th cent.); D 88. Leather shield with feather-mosaic, Mexican work of the end of the 16th cent.; L 1, 2, 5, 9. Remains of standards and banners of *Charles V.;* L 11. Remains of a banner of *Philip II.* and his wife *Mary of England;* L 7, 18. Spanish standards used at the battle of Lepánto (1571); L 14, 15. Remains of banners of *Philip II.*

Salón Principal. To the left, by the S. end-wall. A 11, A 12. Light field-suit and sword of *Philip the Handsome* (d. 1506). — W. side. *A 16, *A 17. Tournament-suits of *Philip the Handsome;* A 44. Light field-armour of *Emp. Charles V.* (d. 1558), by the Augsburg armourer Plattner Kolmann (1531). The first case contains morions, shields, campaign-boots, and other relics of *Charles V.* (D 66, 67. Gifts from Ferdinand of Gonzaga, Duke of Mantua; D 63. 'Apotheosis of Charles V.', also of Italian origin; D 2. by Negroli of Milan; J 95. Charles V.'s javelin; 14-17. Plates from Charles V.'s field table-service). Then *A 188. Field-armour of *Charles V.*, executed by the Italian Bartolomeo Carpi in imitation of ancient Roman armour. Second Case. D 8, 65, 70, 71. Italian shields (16th cent.); D 68. Shield made by Frawenbrys of Augsburg (1543); I 159. Turkish quiver of ivory (16th cent.); M 9, 10. Turban and armour of the pirate *Haireddin ('Barbarossa')* taken in the Tunisian campaign (1535). Farther on: *A 129. Armour of *Charles V.* by Kolmann of Augsburg (1538). Third Case: Weapons and clothes belonging to *Ali Pasha*, the commander of the Turkish fleet at the battle of Lepánto; also a Turkish flag and other trophies, and the banner of the Spanish admiral *Don John of Austria* (d. 1577). A 279. Armour of *Philip II.*, made by Meister Wolf of Landshut. Fourth Case: *D 78, 79. Gala shields (beginning of 17th cent.) presented by the House of Savoy to Philip III.; A 416, 417. Helmets of *Philip IV.* (1648);

E 62 bis. Armour of *Don John of Austria;* G 62. Sword (17th cent.) presented by the Dukes of Savoy to Philip III. Then; A 369. Armour of *Emmanuel Philibert of Savoy*, Grand-Admiral of Spain (1588-1624). — N. Wall: A 360. Armour of *Prince Philip Emmanuel of Savoy* (1586-1605); *Tent of *Francis I. of France*, captured at the battle of Pavia (1525); A 402. Armour of *Philip IV.*, made in Flanders. — E. wall: 414-420, 408-413. Portions of armour belonging to Philip IV., made in Brussels. Cases 1-3: Consecrated swords presented by the popes, for doughty deeds against the infidels, to *John II.* and *Henry IV.* of Castile, *Charles V.*, *Philip II.*, *Philip III.*, and *Philip IV.;* G 1. State sword of the 'Catholic Kings'. Case 2: Two field-mirrors of polished steel belonging to *Charles V.* (No. 12, present from the Duke of Mantua, 1536). Case 3: Battle-axes and maces of *Charles V.* Cases 4, 5: Firearms and cross-bows of *Charles V.;* G 50. Sword of *Diego Hurtado de Mendoza;* G 61. Sword of *Duke Bernhard of Weimar*, who was defeated at the battle of Nördlingen (1634). Case 6: Toledo blades (p. 149); G 72. Sword of *Don John of Austria;* G 79. Sword of the *Duque de Olivares* (1587-1645). Case 7: Hunting cross-bows (16-17th cent.). Case 8: K 1, 2. Firearms from Majorca (15th cent.), erroneously assigned to James I. of Aragon. Case 10: Hunting cross-bow of *Don John of Austria*, made in Nuremberg; G 125. Sword of the *Duke of Wellington;* G 132. Sword of *Don Carlos* (1874). Cases 11, 12: Turkish weapons (16-18th cent.). Case 13: Trophies of the conquest of Oran (1732). Cases 14, 15: Muskets made in Madrid in the 18th cent. (Nos. K 145, 156 are breech-loaders). Case 16: Uniforms and other relics of *Alfonso XII.* (d. 1886).

From the S. wall we return down the middle of the room. Section 1. To the left: Armour of *Charles V*, for combats on foot and on horseback; A 112. Armour worn by *Charles V.* at the capture of Tunis (1535), made by Mondrone of Milan; A 26, 57, 108. Jousting-armour by Kolmann of Augsburg; armour for cavalry and infantry of the 15th cent.; saddlery of the 16-18th centuries. In the middle are two Turkish ship's lanterns, captured at Lepanto. — Section 2. The glass-case on the right contains the famous **Visigothic Jewellery*, discovered in 1861 at Guarrazar (pp. 123, xlvii, resembling that found at the same place in 1858 and now in the Musée de Cluny at Paris): 1. Votive crown of King Swintila; 2. Votive crown of Abbot Theodosius; 3. Votive cross of Bishop Lucetius. Also: G 21 Sword ('La Llobera'), and F 159, 160. Spurs of *Ferdinand III. of Castile* ('the Saint'; d. 1252); N 9. Remains of the pall of that king; M 65. Remains of a *Moorish Banner taken at the Battle of Las Navas de Tolosa* (1212); N 18. Catalogue of *Charles V.'s Armoury*, with drawings, prepared in 1560 for Philip II. To the right, N 10. Travelling litter of *Charles V.*, and N 20. Chaise-à-porteurs belonging to *Philip II.* Then, Suits of boy-armour: *B 1, 9 made for *Philip III.* (d. 1621); B 14, 13, 4 for *Philip IV.* (d. 1665); B 18, 19 for the *Infante Ferdinand*,

the victor of Nördlingen; *B 21 for *Don Ballasar Carlos* (d. 1645; son of Philip IV.); *274, 275. Field-suits of the *Infante Don Carlos*, by Wolf. To the left are various suits of armour belonging to *Charles V.*, including three (*A 65, 66, 115) by Kolmann, one (A 149) partly made by Burgmair, one made in Italy (A 160; ca. 1543), and remains of the field-suit (A 151, 153) he wore during the unsuccessful attack on Algiers (1541). — Section 3. To the right: *A 239. Fine suit of *Philip II.*, by Kolmann (1549); C 11. Milanese cuirass made by Bernardino Cantori for *Emp. Maximilian I.*; *A 290. Parade-armour, by Pfeffenhauser of Hamburg, supposed to have belonged to *King Sebastian of Portugal* (d. 1578); C 12, 13. Milanese armour of *Charles V.*; *A 147. Italian parade-armour of *Charles V.* (16th cent.). Case to the left: M 1-6. Sword, dagger, gauntlet, helmet, and shield of *Francis I. of France*, captured in 1525 at the battle of Pavia. (The alleged 'sword of Francis I.', that was restored to France at Murat's demand in 1808, has been proved by recent investigations to be unauthentic.) The same case contains the swords of *Philip II.* (G 47), of *Charles V.* (G 34), of *Gonzalvo de Cordova*, the 'Great Captain' (1453-1515; G 29), of the *Infante Cardinal Ferdinand*, brother of Philip IV. (G 28), of *Ferdinand the Catholic* (G 31), of *Fernando Corles* (1485-1547; G 45), and of *Francesco Pizarro* (d. 1541; G 35); also, G 22, Sword of the 13th cent., which belonged to the 'Catholic Kings'; D 11. Crest of *King Martin I. of Aragon* (d. 1410); *D 5, 6. Helmet and shield (Ital.); *D 69. Shield, probably made by G. Ghisi of Mantua; *A 241. Shield, by Kolmann; *D 64. Gala shield of *Charles V.*, made by the brothers Negroli of Milan (1541); *D 3, 4. Gala helmet and shield of *Charles V.* (Ital. works; middle of 16th cent.); *A 292, 293. Gala helmet and shield of *Philip III.*, probably made by L. Piccinino of Milan; *K 12, 13. Fowling-pieces (Nuremberg; 16th cent.). — Section 4. To the left: Armour of *Charles V.*, including a suit (*A 139) made by Negroli of Milan, and the equestrian armour worn by the emperor at the battle of Mühlberg (1547; see Titian's equestrian portrait of Charles V., No. 457 at the Prado). Also, *M 11-17. Weapons of *Elector John Frederick of Saxony*, captured at Mühlberg. To the right, Armour of *Philip III.* (d. 1621) and of *Philip IV.* (d. 1665). In the middle: M 77. Turkish ship's lantern (captured in 1572). — Section 5. To the left: Armour of *Philip II.*, Nos. A 263, 243, 231 by Wolf of Landshut (1550), Nos. A 217, 218, 222 by Kolmann (ca. 1549); *A 291. Parade suit of armour of *Philip III.*, by L. Piccinino of Milan; A 289. Armour of *Philip II.*; A 422. Milanese suit of *Philip IV.*; A 347. Italian armour of *Philip III.*, presented by the Archduke Albert of Austria (1599); A 295. Parts of an equipment of *Alexander Farnese* (d. 1592); A 338. Armour of the *Duke d'Escalona* (d. 1615). In the middle, to the left and right, M. 79, 78. French and Portuguese ship's lanterns, captured by *Alvaro de Bazán* (p. 105) in 1582, at the battle of the island of San Miguel. — On

the walls hang tapestry from the Tapiceria (p. 98), including four pieces of Brussels tapestry of the beginning of the 17th cent., with scenes from the campaigns of Archduke Albert in the Low Countries.

The **Catedral de Nuestra Señora de la Almudena** (Pl. D, 8), now building (from designs by the *Marqués de Cubas*) to the S. of the palace, takes its name from the ancient church of the *Virgen de la Almudena* (see p. 63), which stood down to 1869 hard by, at the corner of the Calle Mayór (p. 104).

To the N. of the palace, and entered by No. 2 Calle de Bailén, are the **Reales Caballerizas y Cochéra** (Pl. D, 7; adm., see p. 61), or royal stables and coach-houses.

The cream-coloured *Horses* from the royal stud at Aranjuez (p. 129), and the '*Jaquitas*' or ponies of Andalusia will attract attention. — The *Harness Room (Guarnés)* contains harness, saddles, liveries, and the like. — Among the state and other carriages in the *Cochera* are many of historical interest. An ebony carriage, in which Johanna the Mad is said to have driven about with the dead body of her husband, really dates from the 17th century. Among the others are a carriage given by Napoleon I. to Charles IV. and the bridal carriage of Ferdinand VII. and Christina of Naples.

Opposite the Royal Stables opens the Plaza de los Ministérios, with a bronze statue of *Antonio Cánovas del Castillo* (1826-97), the statesman, by J. Bilbao (1901). On the N.W. side is the **Senado** (Pl. E, 7) or *Senate*, a building of little interest, originally an Augustine college. In 1814 it was the meeting-place of the first Cortes; after the return of Ferdinand VII., it was plundered by the mob, and in 1835 it was assigned to the senate. The staircase is embellished with a painting of the battle of Lepánto by *Juan Luna y Novicio* (1887); the Salón de Conferencias contains the celebrated *Surrender of Granada by *Pradilla* (1882). — To the right is the *Ministry of the Marine* (Pl. E, 6, 7). We pass through the main doorway, traverse the courts, and proceed through the door to the right to the —

Museo Naval (Pl. II, E 6; adm., see p. 61), an interesting collection of models of ships, arms, plans, flags, portraits, and the like, founded in 1843 and occupying eleven rooms. Catalogue 1 p.

Ground Floor. The Vestibule *(Portería)* contains a painting of an episode in the battle of Cape St. Vincent (1797), some ship's lanterns (farólas), and other objects. In the middle is an ethnographical collection from China, Porto Rico, Cuba, and other places. — Room I *(Sala de Arsenales)*. Relief-plans of the arsenals of San Fernando, Cartagena, El Ferrol, Porto Rico, etc. Collection of the various kinds of timber used for ship-building in different countries; models of ships and docks; view of Cartagena; lantern from the wrecked ship 'Ferdinand VII'. In the middle of the room are two large canoes, each made of a single piece of wood. — Room II *(Sala de Artillería y Máquinas)*. Collection of fire arms, models of cannons, projectiles; model of the engines of the cruiser Numantia; spears from the Philippine Islands, Sulu, Fernando Po, etc. — Room III *(Sala de Járcias y Velámen)*. Specimens of cordage and cables. — We now ascend the winding staircase to the —

First Floor. Room IV *(Sala de Colónias Ultramarinas)*. Portraits of Juan Sebastian Elcano, Ferdinand Magalhães (Magellan), Vasco Nuñez de Balboa, Fernando Cortés, and Francisco Pizarro. No. 46. Piece of the tree

under which Cortes spent his 'doleful night' *(la noche triste)* in Mexico (see *Baedeker's United States and Mexico*). Representation of the discovery of America on Aug. 3rd, 1492; weapons and banners from Cochin China, taken at Saigon in 1859; weapons and models of boats of the natives of the Philippine Islands, Borneo, Celebes, China, and South America. — Room V *(Sala de la Marina Historica)*. Water-colour paintings of ships from antiquity down to the present day; portraits of Don John of Austria, Andrea Doria, Roger de Lauria, and other celebrated admirals; consecrated sword presented by Pope Pius V. to Don John of Austria; remains of two Spanish ships, the 'San Pedro Alcántara' and the 'Soberano', which sank in 1815 and 1854; models of ships, etc. — We now proceed to the right through an ante-room into Room VI *(Sala de Recuerdos Colombinos)*. Portraits of Columbus (No. 1. Copy of the portrait in the National Library), Pizarro, Magalhães, and the 'Catholic Kings'; copy of the map of the world by Gabriel de Valseca (1439); chart drawn in 1500 by the pilot Juan de la Cosa, from observations made on the second voyage of Columbus in 1493. In the middle of the room, 8. Model of the Ship used by Columbus on his first voyage (1492). — We now return through the ante-room to Room VII *(Sala de Fernando Sesto)*. Portraits of Ferdinand VI., his minister Marqués de la Enscnada, and other contemporaries; paintings of the battle of Trafalgár (1805) and other naval engagements; painting of the battle of Lepánto (No. 32), brought from the Dominican convent of Malaga and valuable for its representation of the ships and costumes of the time. In the middle of the room, various models of ships. — Room VIII *(Sala de la Marina Moderna)*. Ships' models of the 19th century, including (near the exit) the unfortunate cruiser 'Reina Regente', which was lost in 1895; admiral's uniform worn by King Alfonso XII.; painting by Alvarez, representing the Embarkation of King Amadeus at Genoa. — Room IX *(Recuerdos de Marinos Ilustres)*. Picture of the Trinity from the ship 'Trinidád' in the battle of Trafalgár (1805); 22. Uniform of Admiral Gravina, commander of the Spanish fleet at Trafalgár; 27. Flag of his ship, the 'Principe de Astúrias'; 'Diccionario Demostrativo', a monumental work on ship-building by the Marqués de la Victoria, completed in 1756. — Opposite, on the other side of the staircase, is Room X *(Instrumentos Científicos, Torpedos y Torpederos)*. Collection of nautical instruments; models of torpedo-boats; relief-models of the island of Teneriffe. — We descend the staircase to —

Room XI *(Sección de Pesca)*. Fishing boats and apparatus; natural history collection of marine animals.

Following the Calle de Bailén (pp. 96, 106) towards the N., we reach the Plaza de San Marciál (Pl. II; E, 6), with the large *Cuartél* (barracks) *de San Gil*. In the grounds adjoining the Calle Ferraz, to the N.W. of the barracks, rises a *Bronze Statue of Cassola, Minister of War* (d. 1890), by Benlliure. On the height to the N.W., which commands a good view of the Manzanares valley, is the huge *Cuartel de la Montaña* (Pl. D, 6). The large *Cárcel Modélo* (Pl. I; C, 4), or model prison, was built in 1880.

The *Valley of the Manzanáres*, which is conveniently reached from the Plaza de San Marcial by the *Paseo de San Vicente* (Pl. II; D, 7), offers little of interest.

In former centuries the shady groves on the banks of the *Manzanáres* were a favourite haunt of the Madrileños and the scene of the al fresco festivities of high and low, so often described by the poets of the 17th century. Now, from the Puente Verde to below the Puente de Toledo, its scanty waters are diligently made the most of by hundreds of washerwomen.

From the end of the Paseo de San Vicente the Paseo de la Florida (Pl. I, C B 6-4; tramway-line IVc, p. 56) leads to the N.W., passing (right) the *Estación del Norte* (p. 53), to the **Ermita**

de San Antonio de la Florida (Pl. I; B, 6), close to the *Puente Verde* (p. 65). The dome and transepts of the church, which dates from 1792, are adorned with *Frescoes by *Goya.* The paseo is continued by the *Camino del Pardo* (p. 110). — The Paseo de la Virgen del Puerto (Pl. II; C, 7, 8) leads to the S. from the Paseo de San Vicente to the *Ermita de la Virgen del Puerto*, on the Manzanares, and thence to the *Puente de Segovia* (p. 65). — A third route leads across the *Puente del Rey* (Pl. C, 7) to the **Casa de Campo** (Pl. I, A-C, 6, 7; adm., see p. 61), an extensive royal park, laid out by Philip II. and containing large ponds, several springs (one of them chalybeate), a 'palacio' (close to the river), a church, a pheasantry *(faisanera)*, a Campo Santo, a cow-stable, and the so-called *Pozos de Hielo*, or ice-cellars. On a hill near the large pond rises *La Torrecilla*, a keeper's house commanding a most extensive and beautiful *View of Madrid.

Of the two great streets running towards the W. from the Puerta del Sol (p. 65) that to the S., the Calle Mayor (Pl. F-D, 8), is one of the city's chief arteries of traffic. The E. section of it lies within the oldest part of the city, but the W. half intersects the suburb of Santa Cruz. The short side-streets to the left, near the site of the former Puerta de Guadalajára, lead to the spacious —

***Plaza Mayor** (Pl. E, F, 8), or *Plaza de la Constitución*, with its fountains and pleasure-grounds. In the centre rises an **Equestrian Statue of Philip III.*, probably the finest monument in Madrid, modelled by *Giovanni da Bologna* after a painting by Pantoya de la Cruz and cast at Florence by *Pietro Tacca* in 1613. Down to 1848 it stood in the Casa de Campo. — The plaza was laid out at the beginning of the 17th cent., numerous houses in the suburb of Santa Cruz having been removed for the purpose, and was long used for ceremonies and shows of various kinds, tournaments, executions, 'autos de fé' ('acts of faith'), horse-races, and bull-fights. The balconies of the houses served as boxes for the spectators, of whom 50,000 could be thus accommodated. The *Balcón de Marizápalos* was fitted up by Philip IV. for his mistress. The lower stories of the houses are fronted by arcades.

The plaza was inaugurated by a festival in honour of the beatification of St. Isidro, held on May 15th, 1620. A year and a half later *Rodrigo Calderón, Marqués de Siete-Iglésias*, was executed here. In 1622 the square was the scene of several other acts of canonisation, including that of *Ignatius Loyola* (p. 13), for which Lope de Vega wrote a drama. Other spectacles included bull-fights and Good Friday processions of penitents and flagellants. The brilliant tournament held in 1623, in honour of the Prince of Wales, afterwards Charles I. of England, was followed by a series of bull-fights and autos de fé. A court-festival in 1629 lasted 40 days and is said to have cost 3,000,000 p. (60,000*l.*). The entire S. side of the square was burned down in July, 1631; and the N. side, with the Panadería (p. 105), followed suit on Aug. 20th, 1672. On June 30th, 1680, an auto de fé lasted from 7 a.m. till dusk. Of the 80 accused, 21 were burned alive on the Quemadero (p. 95), the flames not dying out till after midnight. Charles II., his queen, and his court attended this edifying spectacle for twelve hours (comp. Rizi's painting at the Prado,

No. 1016, p. 77). Similar spectacles took place in the 18th cent. under the Bourbons. The plaza was also visited by several conflagrations. In 1812 the British entered Madrid in triumph; the constitution of Cadiz was proclaimed and the name of the square was changed. Later it was the scene of several riots and enconnters between the militia and the regnlar troops. The name of the square alternated between Plaza de la Constitución and Plaza Reál, with short intermezzos of Plaza de la República and Plaza de la República Federál. In 1823 the Federalists removed the statue from its pedestal and offered it (in vain) for sale. It was re-erected in 1874.

The chief building in the square is the CASA PANADERÍA, on the N. side, which derives its name from a bakehouse erected here by the magistrates in 1590. The Panaderia was rebuilt after the fire of 1672, and its façade was adorned with frescoes from designs by Coello, recently replaced by others by *Martinez Cubells*. The interior, containing administrative offices and the rooms of the fire-brigade *(servicio de incéndios)*, is uninteresting. — Opposite the Panadería, on the S. side of the square, is the *Casa Consistoriál*, also used for municipal purposes.

The short Calle de Gerona leads to the S.E. from the Plaza Mayor to the small Plaza de Provincia, with the MINISTERIO DE ESTADO (Pl. II; F, 8), the former *Ministerio de Ultramar*, built in 1636 as the prison of the Audiéncia and tastefully restored. The interior contains a wide staircase and two glass-covered courts, with marble statues of *Sebastian Elcano* (left) and *Columbus* (right). Round the cornice are inscribed the names of the chief Spanish discoverers. On the second floor are several pictures, among which may be mentioned the Landing of Columbus, by *Dioscoro*, some landscapes by *Sanchez*, and a large piece by *Pietro da Cortona*. — The *Calle de Atocha* (see p. 108) runs hence to the S.E.

The W. part of the Calle Mayor was formerly named the *Calle de la Almudena* (comp. p. 102). *Calderon* died here at No. 75 (comp. p. 108), *Lope de Vega* was born at No. 82. — To the left opens the PLAZA DE LA VILLA, with a *Bronze Statue of Admiral Alvăro de Bazán* (1526-88), by Mariano Benlliure, and the **Casa de Ayuntamiento** (Pl. E, 8), or *City Hall*, a building of the 17-18th cent., with three towers. The chief features of interest in the interior of the latter are the fine staircase, the handsome *Salón de Columnas*, the *Chapel* (with frescoes by Antonio Palomino), and a few autograph writings of Calderón. — To the E., opposite the City Hall, stands the quaint **Torre de los Lujanes**, in which Francis I. of France is said to have been confined before his transference to the Alcazar. It was restored in 1880.

The Calle Mayor ends at the Calle de Bailén (p. 106) and the Plaza de la Armería, just to the S. of the Almudena Cathedral (p. 102), To the left rises the large *Palacio de los Consejos*, containing the *Capitania General* (Pl. D, E, 8). — Opposite, at the corner of the short *Calle de la Almudena*, is the *Palace of the Dukes of Abrantes*, now the Italian Embassy. The name Almudena recalls the Moorish period, 'almudin' being the Arabic word for 'corn magazine'.

The **Palacio Pastrana**, Calle de la Almudena No. 3 (Pl. II; D, E, 8), was the residence of Princess Eboli. In front of it, on March 31st, 1578, *Juan Escobédo*, the secretary of Don John of Austria and a notorious rival of the Princess Eboli's lover Antonio Perez, was assassinated by hired bandits. In the façade turned towards the royal palace is a small doorway (now kept closed), from which Philip II., muffled in his cloak and surrounded by an armed guard, is said to have watched by night the execution of his behest to arrest the princess and convey her to the castle of Pinto.

g. South-West Quarters of the City.

The S. prolongation of the Calle de Bailén (p. 96), beyond the W. end of the Calle Mayor (p. 105), crosses the Calle de Segovia by a *Viaduct* (Pl. II; D, 8), 430 ft. long and 75 ft. high, erected in 1873. Beyond the viaduct, a little to the right, lies the Campillo de las Vistillas (Pl. II; D, 8, 9), which affords an unexpected *View of the valley of the Manzanáres. The Travesía de las Vistillas leads hence to the S. to the imposing dome-covered structure of —

San Francisco el Grande (Pl. D, 9), the *Panteón Nacional* of Spain, bearing the inscription: '*España á sus Preclaros Hijos*'. The *Ermita* that originally stood on this site was afterwards replaced by the *Convento de Jesús y Maria*, and the latter received its present form in 1761-84. The decree converting it into a national pantheon was passed in 1837 but not acted on till 1869. The dome, the lantern, and the portico with its two towers are partially modelled on those of the Pantheon at Rome.

The beautiful doors, with scenes from sacred history and ornamentation in the Renaissance style, were carved by *A. Varida*.

The *Interior is open from 7 to 12 and 3 to 5 (best light about 3 p.m.; printed description 25 c.). — The nave is adjoined by an apse, containing the high-altar, and by six chapels. Each of the last has room for 100 graves, and 200 more can be made behind the high-altar. The pillars are adorned with figures of the Apostles by *Mariano Benlliure*, *Ricardo Bellver*, and other sculptors. The modern frescoes on the cupola and in the chapels, by *Plasencia*, *Cubells*, *Ferrant*, *Jover*, *Degrain*, etc., are full of colour but seldom attractive. — The decree of the Cortes that the remains of all distinguished Spaniards should be interred here has so far been very imperfectly executed. In spite of the most diligent research, the 'Comisión de Inauguración' was unable to trace the present resting-places of Guzman, Cervantes, Lope de Vega, Herrera, Velazquez, or Murillo. The most eminent names among those who were interred here in 1869 are those of *Juan de Mena*, *Gonzalo de Córdoba*, *Garcilaso de la Vega*, *A. Morales*, *A. de Ercilla*, *Lanuza*, *Quevedo*, *Calderón*, *V. Rodriguez*, *J. de Villanueva*, and *Gravina*; and the remains of most of these had afterwards to be restored on the remonstrance of their descendants and fellow-provincials.

From San Francisco the Carrera de San Francisco (tramway-line IV d, p. 56) leads to the N.E. to the Plaza de Moros (Pl. II; E, 9), with the church of *San Andrés* (Pl. E, 8, 9), which dates in its present form from the 17th century. On the N. the church is adjoined by the *Capilla del Obispo*, erected by Bishop Gutierre de Vargas in 1520, above the original tomb of San Isidro (p. 108). It has been restored and now contains the tombs of Don Francisco de Vargas and Doña Ines de Carvajal.

The former Plaza de la Cebada (Pl. II; E, 9), in which Lieut

Col. Riego (p. 474) was executed on Nov. 7th, 1822, has been converted into a large covered market *(mercado)*. Along the E. side of the mercado runs the wide CALLE DE TOLEDO (Pl. E, 8, 9), one of the chief arteries of traffic in the S.W. part of old Madrid. In it is the *Hospital de la Latina* (Pl. II; E, 9), built by *Hassan the Moor* (1507), with a Gothic doorway and a large staircase. Farther to the N., on the E. side of the street, is the church of *San Isidro el Reál* (Pl. E, F, 9; see below). —To the S. the Calle de Toledo ends at the —

Puerta de Toledo (Pl. E, 10), a large but unsightly gateway with three entrances, erected in honour of the return of Ferdinand VII. from his imprisonment at Valençay. The upper part, embellished with allegorical figures and military trophies, bears the inscription: 'A Fernando VII el deseado, padre de la patria, restituido á sus pueblos, terminada la usurpación francesa, el ayuntamiento de Madrid consagró este monumento de fidelidád, de triunfo, de alegría. Año de 1827'. The bronze letters of this extraordinary inscription were torn down by the revolutionists in 1854 and 1868, and the date alone was left uninjured.

The Calle de Toledo is continued by the wide *Paseo de los Ocho Hilos* (Pl. D, E, 10, 11), which descends to the S.W., crossing the track of the '*Ferrocarril de Circunvalación*', to the Manzanares and the *Puente de Toledo* (Pl. I, D 11; p. 65).

By following the Camino Alto de San Isidro to the N.W. from the Puente de Toledo, we reach the celebrated **Ermita de San Isidro del Campo** (Pl. I; B, 11), at which (May 15-30th) is celebrated the 'Romería' described at p. 59. Behind the church lies the *Cementério de San Isidro*, the upper part of which contains some large mausolea and commands a fine view of the city and the Sierra de Guadarrama. — Among the other cemeteries in this district are the *Cementério del Sur* (Pl. I; D, 13), Carretera de Toledo; the *Cementério de San Lorenzo*, Camino de Carabanchél; and the *Cementério Inglés*, or Protestant Cemetery, removed from the Paseo de Recoletos in 1853.

Uninteresting and dirty streets lead to the E. from the Calle de Toledo to the **Rastro** (Pl. II; E, F, 9), one of the largest rag-fairs in the world. The scene of busy animation here, extending on Sun. morning from the Plaza del Rastro all along the Ribera de Curtidores to beyond the Ronda de Embajadores (Pl. II; F, 10), forms a worthy counterpart to the Piazza Navona at Rome, as it was in the days of papal rule.

In the CALLE DE EMBAJADÓRES (Pl. F, 9, 10) is the **Foundling Hospital**, known as the *Inclusa* from an image of the Virgin brought from Enkhuizen in Holland. The 'niños', who are placed on the 'torno' at the entrance, remain in the hospital till the age of seven, when they are removed to the *Colégio de Desamparádos* or *de la Paz* in order to learn a trade. — Farther on in the same street, to the left, is the *Fábrica Nacionál de Tabacos* (Pl. F, 10; adm. on application to the 'conserje'), in which about 2000 hands are employed, mostly girls. Opposite (to the right) stands the *Escuéla de Veterinária*, or veterinary college (adm., see p. 61).

Returning from the Rastro to the N. to the CALLE DE TOLEDO, we soon reach **San Isidro el Reál** (Pl. E, F, 8), an imposing granite building, but with little pretension to architectural effect. The first church on this site was dedicated to SS. Peter and Paul. The present

building, dating from the middle of the 17th cent., was handed over to the Jesuits. On their expulsion in 1769 the church was consecrated to St. Isidore 'the Peasant' (San Isidro Labrador, d. 1170), the patron-saint of the city, whose bones were brought hither from San Andrés (p. 106). The church, which contains the tomb of *Francisco Goya*, the painter (1746-1828), is decorated with large paintings by *Claudio Coello*, *Herrera the Younger*, and other artists, and with sculptures by *M. Pereira* (p. lxiii). Above the high-altar is a Trinity by *Raphael Mengs*.

The side-streets diverging to the E. beside the church of San Isidro lead to the attractive Plaza del Progreso (Pl. II; F, 8, 9), which contains a statue of the statesman *Juan Alvárez de Mendizábal* (1790-1853), by José Grajea. The Calle de los Tintoreros, the next side-street to the left, leads to the Puerta Cerrada (Pl. II; E, 8), taking its name from a long-closed ('cerrado') gate, which was finally removed in 1569. The site of the gate, in the middle of the square, is marked by a large *Cross* of white stone ('piedra de Colmenár'), for which an 'Arca de Agua', or small reservoir, serves as base.

The N. part of the Calle de Toledo is flanked by long arcades and innumerable drapers' shops, in which 'mantas', 'fayas' (sashes), and jackets of all the hues of the rainbow are offered for sale. The street ends at the *Plaza Mayor* (p. 104).

h. South-East Quarters of the City.

The chief street of the S.E. part of Madrid is the Calle de Atocha (Pl. F, G, H, 8, 9), which begins at the Plaza de Provincia, near the Plaza Mayor (p. 104). Immediately to the right is the new Gothic church of *Santo Tomás* (Pl. II; F, 8). Farther on, to the left, is the building occupied by the *Dirección Generâl de la Déada Pablica* (Administration of the Public Debt). — The short Calle de San Sebastián, the next side-street to the left, leads to the *Plaza de Santa Ana* (Pl. II; F, G, 8) in the middle of which rises the *Monument of Calderón de la Barca* (1600-1681), by Figuéras, erected in 1879. The figure adjoining the great dramatist is Fame; the reliefs on the pedestal represent scenes from his plays.

The quarter of the city between the Calle del Prado (which begins at the Plaza de Santa Ana) and the Calle de Atocha contains many **Memorial Tablets** *(lapidas)* to the great Spanish poets. Thus, No. 15 Calle de Cervantes (Pl. II; G, 8) is dedicated to *Lope de Vega* (1562-1635), 'al fénix de los ingenios'. Below is the inscription Lope himself placed upon his house: 'D.O.M. parva propria, magna. Magna aliena, parva' ('a small possession of one's own is great; a great possession of another is small'). The house at the corner of this street and the Calle del León was that in which *Cervantes* ('cuyo ingenio admira el mundo') lived and died (1547-1616; pp. 42, 61, 202). A tablet on the Convento de las Trinitarias (Pl. II; G, 8), Calle de Lope de Vega, marks the spot where Cervantes was buried.

In the Calle del León (Pl. II; G, 8), which diverges from the Calle de Atocha a little farther on, lies (No. 21) the **Real Academia de la Historia,** founded in 1738 and now (since 1865) also entrusted

with the care of the national monuments of Spain. The director is the *Marqués de la Vega de Armijo.*

The MUSEUM of the Academy contains the silver *'Disk' of Emp. Theodosius*, a round shield (clipeus) found at Almendralejo (p. 496) in 1847; a Moorish banner, formerly in the church of San Estéban at Gormaz; bronzes, vases, and gold ornaments from Granada; a painted ivory casket in the Mudejar style (early 14th cent.); a reliquary from the Monasterio de Piedra (p. 205), with paintings of the Aragonese school (1390); two early-Christian sarcophagi; a portrait of Vargas Ponce, by Zacarías Velazquez; a collection of coins; and other objects of interest.

The LIBRARY contains about 20,000 printed vols. and 1500 MSS. Among the latter, many of which come from San Millan de la Cogolla and San Pedro de la Cardeña (p. 40), are the *Codex Comes*, with interesting miniatures (744); the *Originum seu etymologiarum libri XX of Isidore of Seville* (10th cent.); *Commentary of Beatus on the Apocalypse*, a copy of 1178; the *Apologetica Historia de las Indias*, by *Bartolomé de las Casas* (16th cent.).

The Calle de Atocha next passes two large hospitals (Pl. G, 9), and the *Facultád de Medicina* (Pl. G, H, 9), belonging to the university (p. 95), and ends at the open space in front of the ESTACIÓN DEL MEDIODÍA or *Southern Railway Station* (Pl. H, 9, 10; p. 53), on which several other important streets also debouch. To the N. is the *Paséo del Prado* (p. 69); to the S.W., the *Ronda de Atocha* (Pl. II; G, H, 10), continued by the Ronda de Valencia; to the S., the *Paséo de las Delicias*, which leads to the somewhat remote *Estación de las Delicias* (Pl. I; H, 11, 12).

To the E. runs the PASEO DE ATOCHA (Pl. H, I, 9, 10), in which, to the left, lie the *Ministerio de Fomento* (Pl. II; H, 9), or ministry of public works, and the *Museo Antropológico* (Pl. II; H, I, 9). The latter, erected in 1875, is covered by a dome, preceded by an Ionic portico, and embellished with statues of Michael Servetus and Vallés de Covarrubia, surnamed 'El Divino'. The collections are insignificant (adm., see p. 61). On the W. side of the Ministero de Fomento is a bronze statue of *Claudio Moyano* (d. 1892), the statesman and promoter of public education, by Querol, erected in 1900. — The Calle de Alfonso Doce diverges to the N. at the Museo Antropologico, and in it, on an eminence to the right, stands the *Observatorio Astronómico* (Pl. I, 9), a tasteful building begun by Juan de Villanueva (p. 118) in 1790, and restored in 1847. Regular observations have been made here since 1851. Fine view.

The Paseo de Atocha ends to the E. at the **Basilica de Nuestra Señora de Atocha** (Pl. I, 10), which was rebuilt in 1896. The church occupies the site of the ancient and celebrated *Ermita de Atocha* (atocha = esparto grass), which was a place of Christian pilgrimage even in the Moorish times. It was built in the 16-17th centuries, much damaged by the French in 1809, and afterwards restored. It was long the church of the court, which attended the 'Salve' here every Sat. afternoon. It contained the much revered old image of the Virgen de Atocha, and also the tombs of many celebrated men, and some old banners and standards. The new building is in the Romanesque style and consists of alternate courses of white and grey stone.

To the E. of the Basilica de Atocha, Calle Fuenterrabía No. 2, is the *Reâl Fabrica de Tapíces*, or Tapestry Manufactory (Pl. I; K, 10), which was founded in 1721 by Philip V. outside the Porta de Santa Barbara and transferred to its present site in 1889. The tapestries manufactured here have retained their repute to the present day. Visitors are admitted by permission of the manager.

From this point we may proceed to the left through the *Calle de Reina Cristina* and then ascend by the *Ronda de Vallecas* to (1/4 hr.) the E. entrance of the park of *Buen Retiro* (p. 84).

i. Environs of Madrid.

The Environs of Madrid have no special attractions. Almost the only point of interest is the royal hunting-château of **El Pardo**, which lies about 7 M. to the N.W. It is reached from the Paseo de la Florida (p. 103) by a pleasant avenue. The château, situated on the highest point of the little town of the same name, was built by Charles V. in 1543 and rebuilt by Charles III. in 1772. It contains numerous frescoes by Bart. Carducho, Bayeu, Zacarias Velazquez, Galvez, Ribera, and other painters, tapestry after drawings by Teniers, Goya, and Bayeu, a small theatre, and a chapel with a Bearing of the Cross after Ribalta. The extensive *Park* contains beautiful evergreen oaks. — *Pozuélo* (p. 51) is a favourite goal of driving parties from Madrid. — A little to the N.E. of Madrid lies the village of *Chamartín*, with the *Palace of the Duke of Osuna*, in which Napoleon I. resided at the end of 1808. It is now a Jesuit seminary

9. Excursions from Madrid.

a. Escorial.

31 M. Railway in 1 1/4-2 hrs. (4-6 trains daily; fares 6 p. 15, 4 p. 60, 2 p. 80 c.); departure from the *Estación del Norte* (p. 53). — Return-tickets, available for the day of issue, cannot be had except on Sun. and festivals in the height of summer.

31 M. **El Escorial.** — The **Railway Station** lies in *Escoriál de Abajo*, or the lower village.

Hotels. Fonda de Miranda (Pl. a), Calle Florida Blanca; Fonda Nueva or *New Hotel* (Pl. b), Calle Peguerinos, 1/4 M. to the N.W. of the convent, a little better, pens. 7-8 p. The hotels are in *Escoriál de Arriba*, or the upper village.

Omnibus between the station and the upper village in connection with all the trains (fare 50 c.).

The **Chief Sights** of Escorial may be visited in one day, but the tourist must consult the notice posted beside the church, as the hours of admission are often changed (guide advisable, so as to lose no time). *Library*, daily, except Sun. and holidays, 9-12 (winter 10-12) and 2-4; **Church*, 6-4; *Pantheon*, daily, except Sun. and holidays, 2-4; *Sacristy*, *High Choir*, and *Cloisters*, daily, 11.30-3; **Chapter House*, 12.30-3, Sun. and festivals 1-3; *Royal Palace*, by order (papeleta), daily, 11-3; *Casita del Principe*, by order, daily, 9-6. — The orders, good for 7 persons, are issued free at the house No. 3 of the 'Compañía', in the Calle de la Parada, opposite the N.W. angle

ESCORIÁL
1 : 14,000
0 50 100 200 300 400 500
Metros
Escoriál de Arriba
Calle del Rey
Mercado
Calle Peguerinos
Pl. d. Ayunt.
Teal
Calle Florida Blanca
Esc. Ingen. d. M.
Calle de la Parada
Plaza del Monasterio
Monasterio de San Lorenzo
Port. prin.
Calle Larga
Jardines del Príncipe
Casita de Abajo ó Casita del Príncipe
Fuente de los seminaristas
Estación
Escoriál de Abajo
Plaza de Toros
Ayuntamiento
Pl. del Ayuntam.
Fuente
Madrid
Ávila

of the convent. — Adm. to the library and church is free; in other cases a single visitor pays a fee of 50 c., a party 1-2 p.

The village of *Escoriál* consists of two parts: the old village of *Escoriál de Abajo* (3030 ft.), lying to the E. of the rail. station, and the upper village of *Escoriál de Arriba* (ca. 3370 ft.), situated on a S. spur of the Guadarrama Mts. and containing 5934 inhabitants. The latter, which is a favourite summer-resort of the Madrileños, is about 1 M. to the N.W. of the rail. station, whence it is reached either by a shadeless road or by a somewhat shorter footpath, both skirting the Jardin del Príncipe (p. 118). The name Escorial comes from the refuse *(escorias*, Lat. *scoriae)* of its abandoned iron-mines.

The upper village owes its existence to the foundation of the **Real Sitio** or **Real Monasterio de San Lorenzo del Escoriál.** As the story goes, Philip II. vowed, during the battle of St. Quentin, fought on the day of St. Lawrence (Aug. 10th), 1557, that he would build a convent to this saint, a Roman soldier and martyr of Spanish birth, in compensation for the necessary destruction by the Spanish artillery of a church dedicated to him. As a matter of fact the battle of St. Quentin was won by Philibert of Savoy, and Philip did not reach the field till all was over. It is, however, quite credible that this victory may have induced Philip to add a convent to the burial church which he was bound to erect by his father's will; while the deep impression made on him by the much wondered at and much lauded renunciation by Charles V. (d. 1558) of a crown for the cloister (1556) may have suggested the idea of combining a country residence for himself with the new monastery. After a search of two years the spot uniting the desired qualities of solitude and comparative proximity to Madrid was found above the village of Escorial. *Juan Bautista de Toledo*, an eminent architect who had studied in Naples and Rome, was summoned by Philip in 1559 to carry his plans into effect; but this artist died in 1563 after superintending the preliminary operations and laying the foundation-stone. No less eminent was his successor *Juan de Herrera*, who had learned his art in Brussels, accompanied Charles V. in his Italian campaigns, and followed him with his body-guard to the monastery of Yuste, after which he had acted as assistant to Juan Bautista. Philip II. himself, however, was largely responsible for the building. Not only was the general idea his, but he coöperated with the architects in making the plans and sketches, he decided technical questions, he selected native and foreign artists to assist in the work, and he kept a sharp eye on every department and every worker. The building was carried on with extraordinary rapidity. The cross was placed above the dome in 1581, and on Sept. 13th, 1584, the final stone was laid in position. The Pantheon, or burial-vault, was, however, finished by Philip's grandson, Philip IV. The total cost of the structure is estimated at 16,500,000 pesetas (660,000 *l.*).

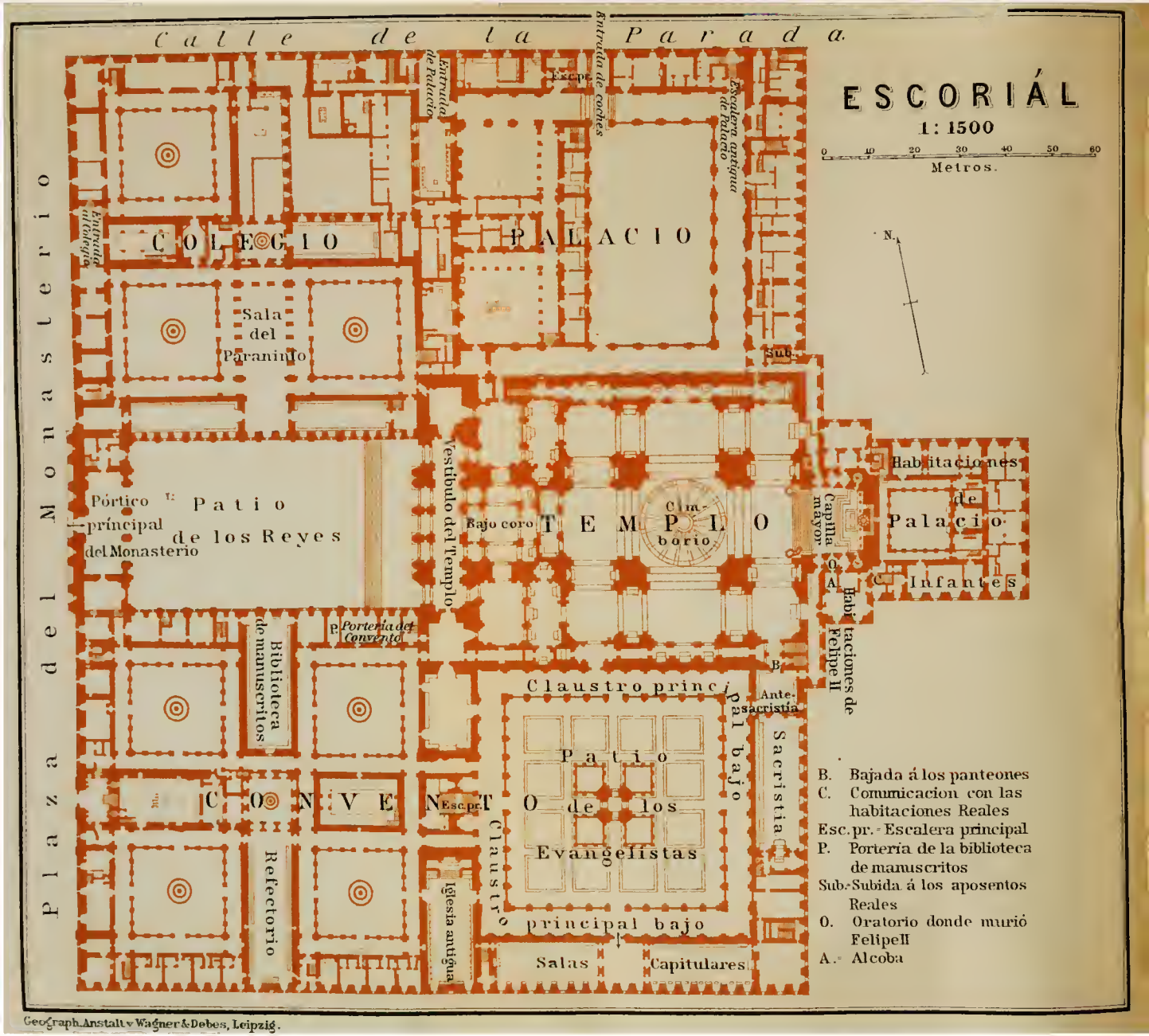
According to the popular notion, the ground-plan of the Escoria

represents the gridiron on which St. Lawrence suffered martyrdom, the royal palace standing for the handle. The style is that of the late Renaissance of N. Italy and Rome, which seeks for effect by its proportions alone. The Doric order is the one preferred. The huge wall-surfaces are destitute of ornament and broken only by small windows. The material used is the whitish-grey granite of Peralejos. Thus the Escorial, one of the most remarkable edifices of all time, seems to grow organically out of the stony sides of the Guadarrama Mts., and resembles, except in its majestic façade with its three well-ordered doorways, a fortress or a prison. For the decoration of the interior Philip caused his ambassadors in Rome, Florence, and Genoa to search for painters. The most eminent of those who responded to his invitation were *Fed. Zuccaro*, *Luca Cambiaso*, and *Pellegrino Tibaldi*. The most prominent of the Spanish artists employed was *Juan Fernandez Navarrete* of Logroño. Comp. p. lxx.

'The Escorial is an example of what the will can, and what it cannot do. It has been said that will is all-powerful; within certain limits this is true, but it is impotent to create one work of genius. This divine spark is lacking in Philip's creation. He had the misfortune to belong to an age which was gifted neither with creative power nor with taste, and which was above all but little adapted for the production of a monument of high religious art. Thus a rigid geometrical design was impressed on the whole, while it was executed in a style which its contemporaries termed noble simplicity and its admirers majesty, while the taste of today finds it only repulsive dryness. Finally, the way in which the royal builder prescribed the most minute detail; his restless and omnipresent superintendence; his often niggling criticism; his sombre habit of docking the designs submitted to him of all that seemed over-rich or too ostentatious — these and other similar causes could not but paralyse the joy of creative energy .... Without freedom neither beauty nor truth is possible. The spirit of stern etiquette, which Philip impressed on the Spanish court and which proved so pernicious to the mental forces of his successors, looks at us with petrifying effect from his building. And the great charm of the Escorial, as forming as it were a part of the landscape in which it is set, was one not contemplated by its builders' ('Philip II. als Kunstfreund', by *C. Justi*).

'The grand and gloomy fabric towers over the rocky desert — a monument of solidity — too melancholy to be proud, too dignified to be defiant, but calmly conscious of its iron strength, and impressing beholders with a conviction of its indestructability. .... It seems to stand with sullen determination there where it was placed in the very heart of the *sierra* — stone of its stone, and strong of its strength, a giant among giants; for, strange to say, its proportions suffer no diminution from the lofty objects with which it is surrounded' ('Cosas de España', by *Mrs. Pitt Byrne*).

The Escorial lies to the W. of, and a little below the village, on a plate-like depression made level by the aid of huge substructures of masonry. The immense building forms a rectangle measuring 680 ft. from W.N.W. to E.S.E. and 530 ft. in width. The four *Towers* at the angles are supposed to be the feet of the gridiron. To the N. and W. are the *Compaña*, a series of administrative offices, stables, and the like ('Casa de la Compaña', *i.e.* of the servants), and also an *Escuela Especiál de Ingenieros de Montes*, or school of forestry. — The kernel of the rectangle is formed by the *Templo* or church, the dome and towers of which rise high above the neighbour-



Geograph. Anstalt v. Wagner & Debes, Leipzig.

ing buildings. The church is adjoined on the S. by the cloisters, with the sacristy and chapter-rooms; on the W. by the entrance-court; and on the E. and N. by the royal apartments. In all there are said to be 16 courts *(pátios)*, 2673 windows (of which 1562 open on the courts), 1200 doors, 86 staircases, and 89 fountains. The total length of the corridors is about 100 M. — Since 1885 the Escorial has been in the hands of the *Augustines (Agustinos Calzados)*, who manage the *Colegio de Alfonso Doce* in the N.W. part of the building.

The Main Entrance *(Portico Principal del Monasterio)* is in the middle of the W. façade, and is noticeable for the huge blocks of stone of which it is constructed. Above the door are the royal arms and a *Statue of St. Lawrence*, 13 ft. in height, by J. B. Monegro. In his left hand the saint holds a book, in his right a gilded gridiron; the head and hands are of white marble, the rest of the figure of granite. — Through the Vestibule, the door to the right within which leads to the Library of Printed Books (p. 116), we reach the —

Pátio de los Reyes, a court 204 ft. long and 118 ft. wide, enclosed by the church (E. end) and other buildings. A few steps lead up to the —

***Church**, the façade of which is flanked by two towers, each about 230 ft. high. On Doric columns above the cornice stand six statues of 'Reyes de Juda' *(Jehoshaphat, Hezekiah, David, Solomon, Josiah*, and *Manasseh)*. Each figure was carved by J. B. Monegro out of a single block of granite; the heads and hands are of white marble, the crowns and sceptres of gilded bronze. The church is surmounted by a huge dome and lantern, over which are piled, one above another, a fluted pyramid 26 ft. high, a hollow ball $6^1/_2$ ft. in diameter and $1^1/_2$ ton in weight, and (lastly) a cross, the top of which is 312 ft. above the floor of the church.

The Interior is entered by one of the small doors to the right and left; the main door is opened only for royal personages, alive or dead. We first find ourselves in the dark *Coro Bajo*, or lower choir, beneath the Coro Alto (p. 115). — The church is built, on the model of the original plan of St. Peter's at Rome, in the form of a Greek cross, over the intersection of which rises a dome *(cimborio)* 295 ft. high and 55 ft. in diameter. The nave and aisles are covered with very flat, and therefore bold vaulting. The dome, of unpainted granite, rests on four massive piers, each 35 ft. in diameter. These dimensions are extraordinary; and 'it taxes the imagination to realize that we are here simply in one fraction of a building'. Amid the formal harmony, where each proportion has the force of a mathematical law, the 48 altars, and still more the large frescoes on the vaults, seem almost an impertinence. The handsome flooring is of white and grey marble.

The *Altars*, some of which are adorned with valuable paintings by *Navarrete* and others, are placed against the piers and in the various *Chapels*. — Eight of the compartments of the vaulting are adorned with Frescoes by *Luca Giordano*, representing the following scenes: Vault 1

(N.E.), Annunciation, Conception, Nativity, Adoration of the Angels and the Magi; Vault 2 (S.E.), Israelites in the wilderness; Vault 3 (N.W.), Triumph of the Church Militant; Vault 4 (W. end of central aisle), Last Judgment; Vault 5 (S.W.) Allegory of the Immaculate Conception; Vault 6 (middle of S. aisle), Victory of the Israelites over the Amalekites; Vault 7 (to the left of the high-altar and above the altar of St. Jerome), Condemnation of St. Jerome; Vault 8 (in front of the capilla mayor), Death, Burial, and Assumption of the Virgin.

The *Capilla Mayor, reached by a flight of steps, but seldom open, contains the high-altar, the so-called oratories, and the royal tombs.

The retablo of the **High Altar,** 98 ft. in height, executed by *Giacomo Trezzo* of Milan, consists of the most costly varieties of marble and shows all the four orders of architecture. The capitals and bases of the columns are of bronze gilded. The 15 gilt-bronze figures and the medallions are by *Leone* and *Pompeo Leoni*, two Italian masters (p. lvii). The paintings are by *Pellegrino Tibaldi* and *Federigo Zuccaro*. Behind the altar lies the foundation-stone ('la primera piedra') of the church. — To the right and left of the altar are the **Oratorios,** four low chambers of black marble. Above these are the **Entierros Reales,** with kneeling **Bronze-gilt Figures* of royal personages by *Pompeo Leoni* (13 ft. high). Those to the right are *Charles V.*, *Queen Isabella* (mother of Philip II.), their daughter *Maria*, and Charles's sisters *Leonora* and *Maria*. To the left are *Philip II.*, his fourth wife *Anna* (mother of Philip III.; to his right), his third wife *Isabella* (behind him), and his first wife *Maria of Portugal*, with her son *Don Carlos* (see below).

We turn to the S. to the *Bajáda á los Panteones* (Pl. B), or entrance to the Pantheon. A granite staircase of twenty-five steps descends to the first landing, with the entrances to the Panteon de los Infantes (see below) and to the *Pudridero*, a chamber in which the bodies are kept for five years before removal to their final resting-place. We then pass through a door of Toledo marble and descend another flight of thirty-four, somewhat slippery, marble steps.

The ***Panteón de los Reyes,** or burial-vault of the Spanish monarchs, was constructed by Philip II. immediately under the high-altar, so that mass might be said daily over the royal remains, but was not completed till 1654. When the priest elevates the host he is standing exactly above the dead kings. It is an octagonal vault, about 33 ft. in diameter and about the same in height. As Philip planned it, it was of a suitable and impressive simplicity, but his successors spoiled the effect by overloading the sombre chamber with marble and gold. Opposite the entrance is the high-altar, with a crucifix of gilded bronze by *Pietro Tacca*. To the left of the altar are four rows of niches in which the kings of Spain are interred; to the left are similar niches for the queens. All contain sarcophagi of black marble, with inscriptions in gilded letters. Philip V. (comp. p. 124) and Ferdinand VI. and his wife are buried elsewhere. Only a few of the 26 niches are still unoccupied. — The *Panteón de los Infantes is the burial-vault of the royal princes and princesses and of those of the queens whose children did not succeed to the throne. Among those buried here are *Leonora* and *Maria*, sisters of Charles V.; *Elizabeth of Valois; Maria of Portugal* and her son *Don Carlos;*

Baltasar Carlos, son of Philip IV.; the *Duke of Vendôme*, grandson of Henri IV.; and *Don John of Austria*, transferred hither from Namur in 1579.

A door in the S.E. corner of the church, adjoining the staircase to the Panteón, leads to the Ante-Sacristía and the Sacristía (see below). A staircase in the passage to the Ante-Sacristía leads to the Coro Alto, or Upper Choir, which is at the W. end of the church, above the Lower Choir (p. 113). It was here that the monks assembled for their devotions, in which Philip II. often shared. His seat was the last in the S.W. corner, adjoining a private door, through which, during the vesper service on Nov. 8th, 1571, a messenger announced the victory of Lepánto (Oct. 6th), which saved Europe from the Turks. The king continued his devotions as if nothing had happened; but at the end of the service he ordered the Te Deum to be chanted. On April 14th and 15th, 1547, Philip attended the solemn notturno and requiem held here in honour of Mary Stuart. The simple but imposing choir-stalls were designed by *Herrera*. The large lectern and the rock-crystal chandelier should also be noticed. The frescoes on the walls and ceiling are by *Cincinato* and *Luqueto*. — Adjoining are the *Antecoros*, containing a statue of St. Lawrence, some frescoes by *Luca Giordano*, and pictures of SS. Peter and Andrew by *Navarrete*. The *Libreria del Coro* contains a Mount Calvary by *Roger van der Weyden*, and 219 colossal choir-books of parchment, some of them over 3 ft. high, finely bound and embellished with miniatures by the monks *Andrés de León* and *Julian de la Fuente*. To the W. of the Coro Alto is a small room containing a large and celebrated marble crucifix by *Benvenuto Cellini*, bearing the inscription: *Benvenutus Celinus civis Florentinus faciebat 1562*. It was presented by the Duke of Tuscany to Philip II., who is said to have caused it to be carried on men's shoulders all the way from El Pardo (1576).

We now return to the *Ante-Sacristía*, which contains two good works by Moretto (Isaiah, Erythræan Sibyl). We next enter the **Sacristia**, a fine chamber 95 ft. long and 26 ft. wide. The ceiling is frescoed by *Nic. Granello* and *Fabricio Castello*. Among the paintings on the walls are SS. Jerome and Anthony, by *Ribera;* St. Eugenius, by *Greco;* *Crucifixion, by *Titian;* St. Peter in prison, by *Ribera*. The cases contain fine embroideries. At the S. end of the room is the *Retablo de la Santa Forma*, containing a host (Santa Forma) which is said to have bled when trampled on by Zwinglian soldiers at Gorcum in Holland (1525). It was sent to the relic-loving Philip by Emp. Rudolph II. of Germany. The large painting by *Claudio Coello*, which conceals the Santa Forma, represents its solemn deposition in this sacristy. The heads are all portraits, including Charles II. (kneeling), the Dukes of Medinaceli and Pastrana, the historian Santos (the prior with the 'custodia'), and others. In the lower left corner is the painter himself, who devoted seven years' labour to this picture. — Behind the altar lies the *Camarín*, a richly

decorated chamber, built by *José del Olmo* and *Francesco Rizi* in 1692 and containing a 'custodia' for the Santa Forma, presented by Queen Isabella II. On Sept. 29th and Oct. 28th the altar-piece by Coello is drawn up and the Santa Forma exhibited to the public.

We now return through the Ante-Sacristía to the **Lower Cloisters** *(Claustro Principál Bajo)*, surrounding the *Pátio de los Evangelistas*, a court 150 ft. square, which is so called from the statues by Monegro. In the middle is a *templete* or small temple. The frescoes have no artistic value. — The S. side of the cloisters is occupied by the **Chapter Rooms** *(Salas Capitulâres)*, with a small but choice **Collection of Paintings*, which deserves careful attention even though many of its chief treasures have found their way to the Prado. Comp. p. lxix.

Central Room. To the left, *Coxcie*, Annunciation, Nativity; in front, *Pantoja de la Cruz*, Charles V. and other members of the royal house. — We then proceed to the right to the Sala Vicariál. To the right: *Ribera*, St. Jerome; *Paolo Veronese*, Annunciation (retouched); **Velazquez*, Jacob and his Sons, painted at Rome at the same time as 'Vulcan's Forge' (p. 77); **Ribera*, Jacob and his sheep; **Jacopo Tintoretto*, Washing the Disciples' feet; *Luca Giordano*, Balaam's ass; *Navarrete*, Execution of St. James; *Tintoretto*, Nativity. End-wall, opposite the entrance: *Seghers*, Flowers; *Titian*, St. Jerome; *Ribera*, Two portraits. Window-wall: *Palma Giovane*, St. Jerome; *L. Giordano*, Conversion of St. Paul; *L. Giordano*, Apollo and Marsyas, Pallas and Arachne; *Ribera*, Nativity (two pictures); *Giordano*, The Magdalen. — Sala Prioral, to the left of the Central Room. To the left: *Hieron. Bosch*, Bearing of the Cross; *Dom. Theotocopuli*, St. Maurice, leader of the Christian Theban Legion, refnses to sacrifice to the gods; *Tintoretto*, Esther before Ahasuerus; *Titian*, Last Supper (repainted; last disciple to the left said to be a portrait of Titian himself); *Tintoretto*, Magdalen washing the feet of Jesus; *Theotocopuli*, Dream of Philip II., in which he sees Heaven, Hell, and Purgatory; **Roger van der Weyden*, Descent from the Cross (comp. pp. 81, lxvi) and Purification in the Temple. End-wall, opposite the entrance: *Mario dei Fiori*, *Seghers*, Flower-pieces; *Titian* (?), Christ on the Mt. of Olives. Window-wall: Three paintings by *Bassano; Giordano*, Noah intoxicated; *Vaccaro*, Lot leaving Sodom; *Tintoretto*, Deposition in the Tomb.

On the W. side of the cloisters is the Old Church *(Iglésia Antigua;* generally closed), which was used during the building of the large church. It contains three pictures by Titian: Adoration of the Magi, Ecce Homo, Martyrdom of St. Lawrence. — In the middle of the same side of the cloisters is a magnificent Staircase *(Escaléra Principál)*, the masterpiece of *Juan Bautista de Toledo* and *J. B. Castillo (El Bergamasco)*. It is adorned with a frieze by *L. Giordano*, representing the Capture of the Constable Montmorency at St. Quentin, and Philip II. with the architects of the Escorial. The Gloria (Apotheosis of St. Lawrence) on the ceiling is also by *Giordano* and contains portraits of Charles V., Philip II., and Charles II.

The Upper Cloisters *(Claustro Principál Alto)* have good paintings by *Navarrete*. Visitors, however, are not admitted.

The ***Library of Printed Books** *(Biblioteca de Impresos)* occupies a large room (170 ft. long) above the portico leading to the Patio de los Reyes (entr., see p. 113). It is decorated with warmly

coloured frescoes by *Pellegrino Tibaldi* and *Bartolomeo Carducci* and contains five handsome tables of porphyry and jasper. The bookcases were designed by Herrera. The older books stand with their fronts towards the spectator and have their titles stamped on the gilt edges.

Among the nnmerons extremely rare and valnable works may be mentioned the *Códice Aureo*, containing the Gospels, etc., written for the German Emp. Conrad II. and finished about 1050 nnder Henry III.; the *Códice Vigiliano* (976); the *Códice Emiliano* (994); the *Códice de Beteta* (11th cent.), with reports of the Councils; the *Cantigas de Santa Maria* and other works of *Alfonso the Learned* (13th cent.); the *Revelation of St. John*, a MS. of the 15th cent.; a Spanish MS. of *Virgil's Æneid* (15th cent.); Greek MSS.; *Breviary of Charles V.*, from the Convent of Yuste; *Prayer Book of Isabella of Portugal*, wife of Charles V.; *Herbarium* of American plants, in 13 vols.; *Arabic Koran* of 1594; *Globe* nsed by Philip II. in his astrological stndies. — On the walls hang *Portraits*. Near the N. end, *Juan de Herrera*, architect of the Escorial. At the S. end, *Fray José de Sigüenza*, librarian and historian. To the left, *Philip II.* at the age of 71, by *Pantoja de la Cruz; Charles V.* at the age of 49, by *Pantoja de la Cruz* after Titian; *Philip III.*, by the same; *Charles II.* at the age of 14, by *Carreño*.

The Library of the Manuscripts *(Biblioteca de Manuscritos)* is shown only to visitors provided with a special permission from the Intendente de la Real Casa at Madrid (pp. 61, lxiv).

We now leave the convent by the main W. doorway and proceed through the Plaza del Monasterio (p. 113), passing the *Colegio* (p. 113), to the entrance in the middle of the N. façade. This is the *Entrada de Palacio*, leading to the —

Palácio Real. Philip II., in his own expression, wanted nothing more than a 'cell, in which he might bear his weary limbs to the grave'; his successors created a palace and decorated it in the usual style of the 17-18th centuries.

We ascend a granite staircase to the First Floor, the rooms of which are decorated with Spanish tapestry (tapíces) after *Goya*, *Bayeu*, and *Maella*, from the Tapicería of Madrid (p. 98), and with Flemish tapestry after *Teniers*, *Wouverman*, and others. The *Sala de las Batallas* (178 ft. long) is adorned with frescoes (restored in 1882-89) by *N. Granello* and *Fabricio Castello*, representing the battles of Higueruela (p. 377), Lepanto, St. Quentin, and Pavia, the expedition to the Azores, etc. That of the battle of Higueruela is said to have been copied in 1587 from a piece of tapestry (130 ft. long) found in the Alcazar of Segovia. — A narrow staircase descends to the Ground Floor, with the 'Cells of Philip II.', a series of humble apartments, in which the Spanish monarch lived and held audiences. The walls are decorated with the Seven Deadly Sins, by *Hieronymus Bosch*, and a Madonna, by *B. van Orley*. In a small room overlooking the capilla mayór of the church (p. 114) Philip died on Sept. 13th, 1598, after a long and painful illness, during which he sought consolation in prayer and in gazing at the high-altar. The crncifix he held was the same that had been grasped by the dying hands of his father.

Turning to the left on issuing from the principal portico on the W. side of the convent, we enter the *Gardens*, which form a broad terrace, affording an extensive *View of the lower gardens, the plain of New Castile, and the Guadarrama Mts. They are diversified by high box-hedges and grottoes.

The **Casíta del Principe** or *Casita de Abajo* (adm., see p. 110) was built by *Villanueva* (p. 109) in 1772 for Prince Charles. To reach it, we descend the Calle de la Parada along the N. side of the convent for 5 min., and then turn to the right into the Calle Larga, which separates the monastery gardens from the lower park. A gate to the left admits us to the uninteresting grounds of the Casita, which itself lies in the S.E. corner of the enclosure. The Casita is a 'Casa de Recréo', like the Casa del Labradór at Aranjuez (p. 128), two stories in height and containing small and low rooms. It is, however, even more richly adorned with paintings, china from the former manufactory of Buen Retiro, reliefs, ivory carvings, and embroideries. Among the pictures are a Daughter of Herodias by *Caravaggio*, a St. Cecilia by *Domenichino*, a St. John by *Annibale Carracci*, and three works (St. Catharine, Death of Julian the Apostate, and Conversion of St. Paul) by *Luca Giordano*. — A gateway in the lower part of the gardens leads direct to the railway-station.

Those with plenty of time at their disposal may visit the *Casa del Infante* or *Casa de Arriba*, built for the Infante Gabriel (1752-88) and standing in a pretty garden. About 2 M. to the S. is the *Silla del Rey*, a rocky nest whence Philip II. surveyed the progress of the Escorial. About 1½ M. to the S. of the Escorial de Abajo, in the property of *La Granjilla*, is the *Ermita en la Fresneda*, with an altar-piece (p. lxv) and an old park. — The woods of the *Herreria* (named after the architect), to the S. of the Escorial, afford pleasant walks; and the *Cerro de los Abantos* (4600 ft.), a somewhat sti climb of 2½ hrs., commands an admirable view.

A good road leads from the Escorial direct to *La Granja* (p. 123) viâ *Guadarrama* (p. 52). Carriage-hire is, however, very high; and the solitary tourist will do better by taking the railway to *Segovia*.

b. Segovia and La Granja.

63 M. Railway to *Segovia* viâ *Villalba* (three trains daily in summer) in 3¼-4 hrs. (fares 12 p. 15, 9 p. 10, 5 p. 50 c.). Departure from the *Estación del Norte* (p. 53). No return-tickets. In summer tickets may be taken and luggage booked through to La Granja.

From Madrid to (63 M.) *Segovia*, see p. 52.

Segovia. — **Railway Station** (Pl. F, 4; buffet, fair), in the S.E. part of the city.

Hotels (comp. p. xx). Fonda Burgalesa, Plaza Mayor (Pl. B, 2), unpretending, pens. 8 p.; Fonda del Comercio, Calle Reoyo 24, close to the Plaza Mayor, simple but very fair, pens. from 7½ p.

A stay of a few hours suffices for a hurried visit to the Roman Aqueduct, the Cathedral, and the Alcazar.

Omnibus to *La Granja* several times daily (1½ p.).

Segóvia (3300 ft.), the capital of a province of the same name and the seat of a bishop, with about 14,700 inhab., is of Iberian origin, as the frequently recurring Iberian root *sego (seca)* indicates. With its Roman remains, its Romanesque and other mediæval churches, and its characteristic old palaces, it is one of the most interesting as well as one of the most venerable of the cities of Castile. Resembling Toledo as a museum of antiquities, it also resembles it in situation. being perched on a rocky hill, about 330 ft. high, between two small

streams, the *Eresma* (N.) and the *Clamores* (S.), which join their waters to the W., below the Alcazar. This rocky knoll rises from E. to W., and its shape has often been compared to a ship in full sail towards the setting sun. The city consists of a maze of narrow and crooked streets, with quaint old houses. On the highest point of the hill stands the cathedral; on its W. promontory, where it descends precipitously on three sides, rises the Alcazar. Interesting old *Walls*, strengthened with semicircular *cubos* (p. 37), and broken by picturesque gates, enclose the whole town. These stand on Iberian foundations, but they were built by the Romans and restored in the 11-12th centuries. Down the slopes stretch *San Lorenzo*, with its once famous cloth-factories, *San Manos*, *San Millan*, and other suburbs (arrabales).

'Segovia is an unmatched picture of the Middle Ages. You read its history on the old city-walls with their eighty-three towers; in the domes and belfries of its churches; in the bare and blank ruins of its deserted monasteries; in the battlemented towers of its noble mansions' ('Iberian Reminiscences', by *A. Gallenga*).

The most important structure in Segovia, and one of the largest pieces of Roman work now extant in Spain (comp. p. 280), is the ****Aqueduct**, popularly known as *El Puente*. It probably dates from the time of Augustus, but was restored under the Flavians or under Trajan, as is indicated by the holes left by the bronze letters of the ancient inscription. The aqueduct brings the water of the *Rio Frio* from the Sierra de Fuenfria. The first part of the conduit, traversing the Pinar de Valsain (p. 125), is uncovered. Farther on it passes under the La Granja road and reaches (10 M.) the reservoir or storage-basin (*Depósitos de Agua;* comp. Pl. F, 3), on a height to the E. of Segovia. Beyond this is the aqueduct proper (900 yds. long), which crosses the deep valley, the suburbs, and part of the city itself, and ends at the Alcázar. Its 119 arches vary in height, according to the conformation of the ground, from 23 ft. to 94 ft. For a length of about 300 yds. it consists of two stages. The entire structure is formed of blocks of granite, without either mortar or clamps; the projecting stones were probably used as supports for the scaffolding. During the siege of Segovia by the Moors (1071) 35 arches were destroyed, but these were rebuilt in the old manner by *Juan Escovedo* under Isabella the Catholic (1483). In a niche above the Plaza Mayor is a statue of the Virgin, and on the other side is one of St. Sebastian.

A the entrance to the upper part or town proper lies the Plaza del Azoquejo (Pl. D, 2), the name of which, like that of the Zocodovér at Toledo, is connected with the Arabic word for market *(sûkh)*. The aqueduct passes above it and is best seen from the corner of the Calle de Gascos, which runs towards the N. The plaza, which is the busiest spot in the city, is connected with the Plaza Mayor, to the S.W., by the Calle del Carmen and the Calle de Juan Bravo, passing the Plaza San Martin.

At the end of the Calle del Carmen, to the right, is the *Casa de los Picos* (Pl. 6; D, 2), formerly fortified, and so called because of the 'facets' into which its stones are carved.

Farther on, at the corner of the Calle de Juan Bravo and the Plaza San Martin, to the left, is the house once occupied by *Juan Bravo*, the Comunero, with a tasteful gallery on the upper floor. — Opposite is the church of *San Martin* (Pl. C, 2), a Romanesque structure of the 12th cent., with a fine W. portal and surrounded by an open colonnade (built up on the N. side). It contains some monuments and a relief (S. aisle) representing the Virgin appearing to San Ildefonso (probably of the close of the 15th cent.). — On the E. side of the Plaza San Martin is the *Casa del Marqués de Lozoya* (Pl. 5; C, D, 2), with a tower. In the N.E. corner is the *Escuela de Artes y Oficios* (Pl. 10; C, 2), with the *Museo Provincial*, containing paintings of various schools (p. lxvii), good gravestones, architectural fragments, inscriptions, and statues and reliefs, in marble, wood, and alabaster. — A little to the N.E. (reached to the right of the Museo) is the *Casa de Galicia*, with Moorish remains in the court; to the W. (left) is the *Torreón de los Arias Dávila*, now belonging to the Condes de Puñonrostro.

From the Plaza San Martin we follow the Calle de Juan Bravo towards the S.W. At a cross-street, to the left, is a Gothic archway, leading to the *Iglesia del Corpus Christi* (Pl. 8; C, 2), which was originally a synagogue and contains some interesting Moorish remains. It was injured by fire in 1899.

The Casa San Juan Bravo ends on the W. at the Plaza Mayor (Pl. C, 2), the second focus of traffic. On its W. side is the *Ayuntamiento* (Pl. 2), or town-hall. On the N.E. is the church of *San Miguel* (Pl. 13), a Gothic edifice, allied to the cathedral and finished in 1558. It contains a notable high-altar (1572), some good tombs, and a Flemish triptych. On the S.W. side stands the —

***Cathedral** (Pl. C, 2), begun in 1525, to replace the old cathedral, which had been partly destroyed by the Comuneros (p. 63). It was consecrated in 1558 and substantially completed in 1577. The architects were *Juan Gil de Hontañon* (d. ca. 1531) and his son *Rodrigo Gil* (d. 1577), who followed the design of their New Cathedral at Salamanca (p. 165). It is in the form of a Gothic basilica, with nave, aisles, and two rows of chapels, inserted between the flying buttresses. Its length is 330 ft., its breadth 158 ft.; the nave is 44 ft. wide, the aisles 30 ft. The transepts do not project beyond the side-walls of the church. Over the crossing rises a cupola *(cimborio)*, 220 ft. high. On the E., beyond the capilla mayor, the building ends in a chevet of seven polygonal chapels (1593). The usual entrance is by the door of the N. transept, in the Plaza Mayor; the Renaissance portal was added in 1626. On the S. side of the somewhat bare W. façade, with its three portals, rises a square tower, about 345 ft. high, crowned by a cupola. Behind it, adjoining the

S. side of the church, are the cloisters. Over the S. side-portal, which is approached by a flight of steps, is a statue of St. Geroteus, by *Pacheco*.

The effect of the INTERIOR, largely owing to the magnificent late-Gothic stained-glass windows, is light and cheerful. The floor is inlaid with variegated marble. The chief features of interest in the *Choir* (Coro), which occupies the middle of the nave, are the *Retablo*, by *Sabatini* (1746); the curious *Trascoro*; and the *Silleria* from the old cathedral — The *Capilla de Nuestra Señora de la Piedad* (the fifth in the N. aisle) contains a *Descent from the Cross by *Juan de Juni*, with lifesize figures (1571; comp. p. lxi). Opposite is a painting of St. Thomas, ascribed to *Coello*. — The *Capilla de Santiago*, the fourth in the S. aisle, contains a retablo with a portrait of the founder by *Pantója*. — From the *Capilla del Cristo del Consuelo*, the fifth in the same aisle, a beautiful Gothic portal leads to the cloisters (see below). — Beyond the S. transept, to the right at the beginning of the ambulatory, is the CAPILLA DEL SAGRARIO, with a fine carved wooden figure of Christ by *Al. Cano* on the left wall (given by the Marquesa de Lozoya; frame modern). — Adjacent is the *Sacristy*.

The superb Gothic *CLOISTERS (*Claustro*) were built by *Juan de Campero* in 1524, largely with the materials of the old cloisters. Among the numerous interesting monuments they contain are those of *Gil de Hontañon* and his son, the architects of the cathedral; and of *Maria del Sálto* (d. 1237), a beautiful Jewess, who, being accused of adultery, was thrown over the precipice of the Grajera (p. 123), but called upon the Virgin and alighted unhurt. — In the CAPILLA DE SANTA CATALINA, opening off the W. walk, under the belfry, are a silver *Custodia*, the *Carro Triunfal* used in the Corpus Christi procession, and the tomb of the *Infante Pedro*, son of Henry II., whose careless nurse let him fall from a window of the Alcazar in 1366. — Farther on in the same walk is the SALA CAPITULAR, with a small collection of paintings. — The TOWER should be ascended for the sake of the view.

Nearly opposite the N. transept of the cathedral, at No. 2 Calle de los Leones, is the *Casa del Marqués del Arco* (Pl. 4; C, 2), with a plateresque court. — The CANOUGÍA NUEVA, prolonging the Calle de los Leones, passes the PLAZA SAN ANDRÉS, in which rises the church of *San Andrés* (Pl. B, 2), a modernized Romanesqe edifice of the 12th cent., with paintings by Al. de Herrera (high-altar). From the plaza we may descend to the S.E. to the imposing *Puerta de San Andrés* (Pl. 16; B, 2) and proceed thence to the E. to the Paseo de Isabel Segunda (p. 122).

On the W. the Canougía Nueva ends at the plaza in front of the Alcázar.

The ***Alcázar** (Pl. A, 2), built by Alfonso VI. (p. xxxvi), partly in imitation of the Moorish castle at Toledo, but almost wholly renewed in 1352-58, is an excellent example of an old Castilian castle. The only remains of the 14th cent. are, however, the foundation-walls and the two huge towers: the *Torre del Homenaje* (W.), with its numerous bartizans (cubos), and the *Torre de Juan Segundo*. The walls are diapered in plaster. Isabella the Catholic was here proclaimed Queen of Castile in 1474. The Alcazar successfully resisted the Comuneros in 1520; and Charles V. and Philip II. showed their satisfaction by fitting out the interior with great magnificence (p. lxx). This, however, has been much changed through the restoration consequent on a great fire in 1862. In the so-called *Pieza*

del Cordón Alfonso the Learned was on the point of discovering that it was the earth that moved round the sun and not vice versâ, when a sudden flash of lightning deterred him from such heretical speculations. In memory of this warning he had the rope *(cordón)* of St. Francis carved round the frieze. It was in the Alcazar that Gil Blas was confined on the eve of his marriage (IX. 3, 4). The interior is now used for the military archives and shown only by permission of the commandant.

From the Alcazar we may proceed to the N.E. to the *Puerta de Santiago* (Pl. B, 1), a fine old city-gate, and thence follow the Calle de Santiago, finally turning to the right, to the PLAZA DE SAN ESTÉBAN (Pl. B, C, 1). The Romanesque church of *San Estéban*, on the N.W. side of this plaza, is notable for the beautiful open arcade or cloister running round its W. and S. sides. The openings in the lofty *Tower (13th cent.), which is about to be demolished as dangerous, are alternately round-arched and pointed. The interior is uninteresting. Comp. p. lxvi. On the E. side of the square is the *Palacio Episcopal* (Pl. 15).

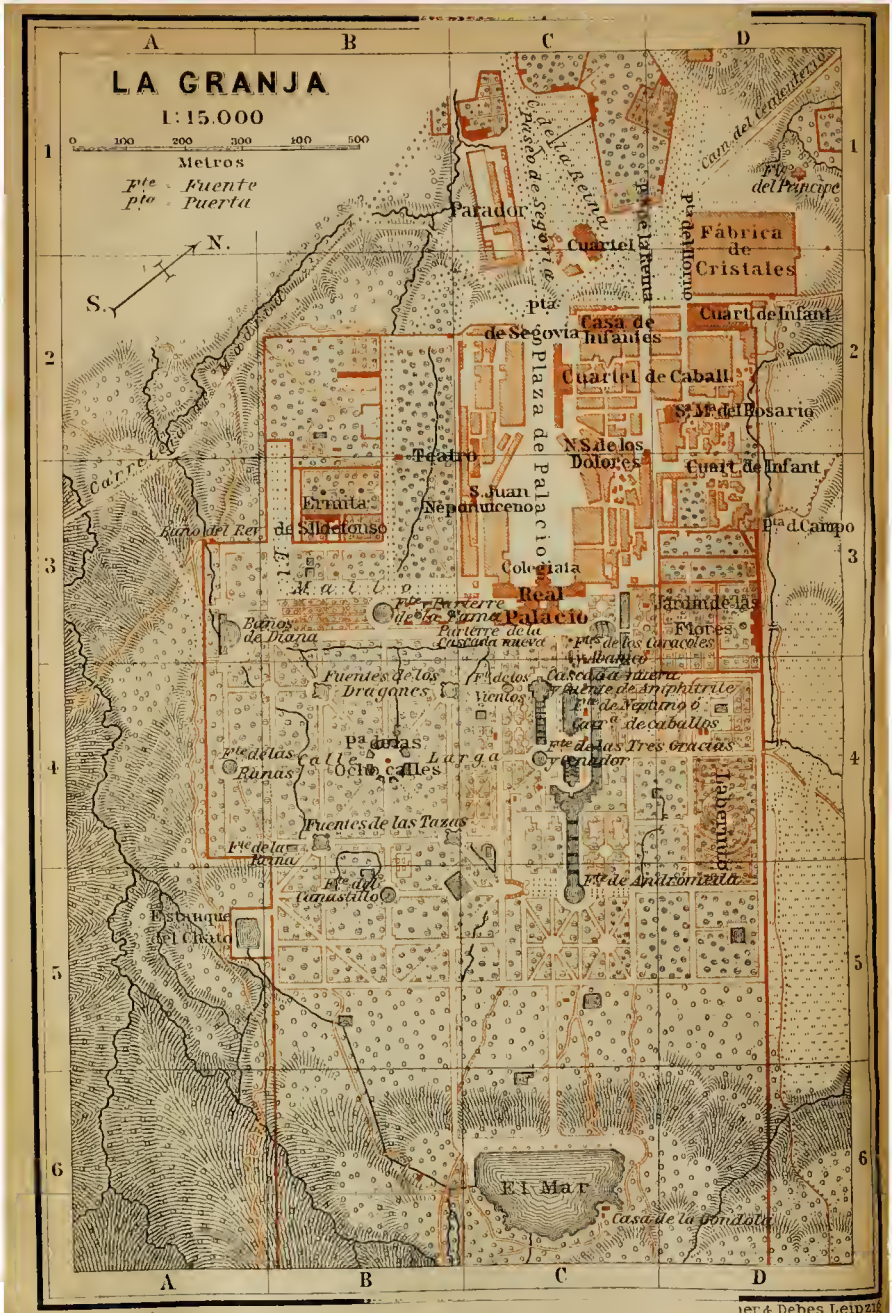
Proceeding to the left of the bishop's palace and passing the *Casa de Hercules* (l.; now a Dominican nunnery) and the church of the *Santa Trinidad* (r), we enter the Calle San Augustin. In the plaza of this name, which we cross to the left, is the church of *San Augustin* (Pl. 11; D, 1), of which the outer walls alone are standing. Farther on is the old Romanesque church of *San Juan* (Pl. D, 1), with three apses, a built-up colonnade, handsome portals, and a profusion of fine ornamentation.

In the triangular Plaza de San Pablo are several houses with Romanesque portals. To the S.E. is the *Casa de Segovia* (Pl. 7; D, 2), built into the town-wall, with an interesting court. — The Calle San Juan, which descends to the E. of the Casa de Segovia, leads to the Plaza del Azoquejo (p. 119).

The PASÉO OR SALÓN DE ISABEL SEGUNDA (Pl. C, 2), on the S. side of the town, is reached from the Plaza San Martin (p. 120) or from the Puerta de San Andrés (p. 121; by skirting the city-wall). From this point we may descend into the valley, to the PASÉO NUEVO (Pl. D, 3) and the church of *San Millán* (Pl. 14), a Romanesque structure of the 12th cent. (p. xliv), with barrel vaulting and three parallel semicircular apses. Along the outside of the N. and S. walls run curious open cloisters or arcades in the late-Romanesque style, with coupled columns and elaborate capitals (masks, satyrs, etc.). — Not far off is the Romanesque church of *San Clemente* (Pl. 12).

An interesting walk may be taken through the N. suburbs. From the Plaza del Azoquejo (p. 119) a broad street descends to the suburb of *San Lorenzo*, the Romanesque church of which (Pl. D, E, 1) has three apses, a tower ornamented in brick, and colonnades (fine capitals) on the S. and W. Farther to the W. is the former convent of

1 *Audiencia*	C 1	10 *Escuela de Artes*	C 2
2 *Ayuntamiento*	C 2	11 *Iglesia de S. Agustin*	D 1
3 *Banco de España*	C D 2	12 " " *S. Clemente*	D 2
4 *Casa del Marqués del Arco*	C 2	13 " " *S. Miguel*	C 2
5 " " " *de Lozoya*	C D 2	14 " " *S. Millan*	D 3
6 " *de los Picos*	D 2	15 *Palacio episcopal*	C 1 2
7 " *de Segovia*	D 2	16 *Puerta de S. Andrés*	B 2
8 *Corpus Christi*	C 2	17 " " *S. Cibrian*	C 1
9 *Diputacion*	D 1		



Geograph. Anstalt von ... ier & Debes, Leipzig

Santa Cruz (Pl. D, 1), with a Gothic church, injured by fire in 1809 and restored in 1828. Over the W. portal are reliefs of the Crucifixion and the Pietà. Here also are figures of Ferdinand and Isabella, the founders of the convent, whose motto '*tanto monta*' (p. 216) appears both outside and inside the church.

We now descend the slope, cross the Eresma, and follow the broad Alameda to the suppressed *Monasterio del Parral* (Pl. B, 1; 'vine arbour'), with a church built by Juan Gallego in 1494. Of its former rich contents nothing is left except the retablo and a few tombs. The building on the opposite side of the stream is the old *Fábrica de la Moneda* (mint), where all Spanish money was coined down to 1730.

To the W. of the Parral lies the suburb of *San Marcos* (Pl. A, 1), with the Romanesque church of **Vera Cruz* (Pl. A, 1), a twelve-sided structure erected by the Templars in 1208 in imitation of the Church of the Holy Sepulchre at Jerusalem. It has a square tower and three parallel semicircular apses, while the nave forms a kind of vaulted ambulatory round a small, two-storied central chamber. — A little farther down the Eresma is the *Santuario de Fuencisla* (Pl. A, 1; *fons stillans*) or church of the Virgen de Fuencisla, built in honour of the miraculous rescue of Maria del Salto (p. 121). Above the church towers the *Peña Grajera* ('crows' cliff'), from which criminals used to be precipitated.

We now return, enjoying good views of the Alcazar, to the Puerta de Santiago (p. 122).

The dusty road (omnibus several times daily in connection with the trains; fare 1½ p.) from Segovia to (7 M.) *San Ildefonso* (and *La Granja*) leads through a level plain past the (5 M.) royal domain of *Quita Pesares* ('sans souci').

San Ildefonso and **La Granja.** — **Hotels** (open from June to Oct. only): *Hotel Europa; Hôt. de Paris; Fonda de Embajadores. In the height of summer the charges are high, and rooms should be ordered in advance. — *Lodgings* may be obtained in the village.

La Granja repays a visit by its picturesque situation and by its fountains, which are probably the finest in Europe. These play ('corren') only on high festivals (Jan. 23rd, May 30th, July 24th, Aug. 25th, and Sept. 11th and 24th) and never all at once. The climate, which is Alpine in character, is very refreshing in summer.

San Ildefonso (3905 ft.), a village lying amid the Guadarrama Mts., at the foot of the huge *Peñalara* (p. 125), was founded by King Henry IV., who in 1450 built here a shooting-lodge and an *Ermita de San Ildefonso* (Pl. B, 3), afterwards (1477) presented by the 'Catholic Kings' to the monastery of Parral (see above). The village of San Ildefonso and a 'granja' (grange, farm) of the Hieronymite monks soon sprang up near the hermitage. After the destruction of Valsain by fire (see p. 125) Philip V. (d. 1746) purchased La Granja (1719) and began to construct here a château and gardens in the French

style. As the Escorial reflects the character of Philip II., so La Granja reflects that of Philip V., who could never forget 'la belle France', and so essayed to create a Versailles in this mountain-solitude. His successors also found La Granja to their taste. — La Granja has been the scene of not a few political events of some importance. In 1724 Philip V. here resigned the crown, which he resumed after the death of his son. Here, in 1783, Charles III. received the Comte d'Artois, afterwards Charles X., on his way to the siege of Gibraltar. In 1796 Godoy (p. 126) here signed the treaty which handed Spain over to France. In 1832 Ferdinand VII. summoned Don Carlos to La Granja as the acknowledged heir to the throne. On hearing this news, however, the Princess Louisa Charlotte, sister of Queen Christina, hurried from Puerto de Santa Maria to La Granja, and succeeded in persuading the feeble king to name his infant daughter Isabella as his successor. The result of this change of mind was the civil wars which afterwards devastated Spain. Here, in 1836, the Queen Regent Christina was compelled by a military 'pronunciamento' to accept the Constitution of Cadiz.

The **Palacio Reál** (Pl. C, 3), built in 1721-23 by *Theodore Ardemans* from designs by the Italians *Juvara* and *Sacchetti*, consists of a main building, adjoined by the collegiate church, and of two wings. The principal façade looks towards the garden. The royal apartments in the main building still retain their 18th cent. magnificence (attendant 1-2 p.). In Room 22 ('Torre Moche') is a fragment of a fine Greek relief (contest of Greeks and Gauls), built into the chimney-piece. On the groundfloor are casts of the antiques mentioned at p. 82, made at the instigation of Raphael Mengs.

The **Colegiata** (Pl. C, 3), built in 1724 et seq., is elaborately adorned with frescoes by *Bayeu* and *Maella*. The baroque high-altar was designed by *Ardemans* and embellished with marble sculptures by *Solimena* of Naples. The *Panteón*, or chapel to the W. of the high-altar (entr. through the sacristy), contains the tombs of Philip V. and his wife Isabella Farnese, by *Pitué* and *Dumandré*.

The **Gardens,** laid out by *Boutelet*, are divided into the *Jardines Altos* and *Jardines Bajos;* adjoining the palace is the *Parterre*, with the *Cascada Nueva* (Pl. C, 4). The gardens are plentifully irrigated with the water of the artificial lake known as *El Mar* (Pl. C, 6), which lies 4095 ft. above the sea and furnishes pressure enough for the fountains to play without the aid of pumping engines.

In spite of much that is antiquated and baroque in their designs and ornamentation, the **Fountains afford a very imposing spectacle, and are vastly superior to those of Versailles. They were mainly made by Isabella Farnese, the wife of Philip V., in 1727, while the king himself was absent on a long journey. On his return he is said to have remarked, as he gazed at the 'Baños de Diana': 'it has cost me three millions and has amused me three minutes'. —

In addition to the waterfall named the *Cascada del Cenador* (Pl. C, 4), there are 26 fountains proper, in devising which the fancy of *Dumandré*, *Procaccini*, and *Sani* has run riot. The most important are the *Æolus*, the *Carrera de Caballos* or Triumph of Neptune (Pl. C, 4), and the *Apollo and the Python*. In the group of *Perseus, Andromeda, and the Dragon* (Pl. C, 5) the last sends up a jet to a height of 110 ft. The *Fuente del Canastillo* (Pl. B, 5) represents a 'basket' of fruit and flowers, with 40 jets, one of which is 66 ft. high. The jet of the *Fama* (Pl. B, 3) reaches a height of 125 ft. and is visible at Segovia. The *Baños de Diana* form a complicated maze of statues, groups, and sprays of water. — On the E. side of the gardens is a *Laberinto* or *Maze* (Pl. D, 4, 5). A special 'papeleta' is required for admission to the *Jardines Reservados* and *El Potosí*, or vegetable garden.

The *Fábrica de Cristalos* (glass-works; Pl. D, 1, 2) founded by Charles III. is now in private hands.

Excursions. In the valley of the *Lozoya*, on the S. side of the Guadarrama Mts., 6 M. from La Granja, lies the suppressed Carthusian convent of **El Paular**, part of which has been converted into glass-works. It is reached viâ the *Puerto de Reventon*, a mountain-pass to the right (S.E.) of the towering Peñalara, which may be ascended either from this point or (better) from the Lozoya valley (see below). The *Monastery Church* was built in 1433-40 by Abderrahmân, a Moor of Segovia. From El Paular we may visit the works of the *Madrid Water Conduit* (p. 94) and the beautiful **Valley of the Lozoya**, which, with its sombre granite hills, its thick and gloomy forests of coniferous trees, its poplars, willows, alders, and even birches, and its red-tiled villages, seems to belong rather to the N. than to the S. of Europe. — The **Pico de Peñalara** (7825 ft.) rises over the *Pinar de Segovia*, to the S. W. of Paular. We first ascend through the rocky and well-wooded gorge of the Lozoya, and then proceed across moor-like Alpine pastures and through bushes of *Sarothamus purgans*, a kind of broom. Farther on we ascend to the right towards the cone, at the foot of which lies the *Laguna de Peñalara*, the source of the Lozoya. The last part of the climb is over a fatiguing slope of débris. The summit commands an unimpeded view of Old and New Castile. To the W. rises the *Cabeza de Hierro* ('head of iron').

Beyond La Granja the road goes on to (2 M.) *Valsain (Vallis sapinorum)*, an old and entirely neglected hunting-château, which was built by Philip II. and burned under Charles II. (see p. 124). It forms the centre of the *Pinar de Valsain*, an extensive royal forest. At the *Venta de los Mosquitos* the ascent becomes steeper; the road, often impassable in winter on account of the snow-drifts, winds up the *Monte de la Maliciosa*, through fine pine-woods, to the *Puerto de Navacerrada* (6040 ft.), marked by a boundary-column. A little to the left is the village of the same name. Hence the road descends the S. side of the Guadarrama Mts. to ($7^1/_2$ M.) *Guadarrama* (p. 52) and (6 M.) *Escorial* (p. 110).

c. Aranjuéz.

30½ M. Railway in 1-2 hrs. (6 trains daily; fares 5 p. 90, 4 p. 60, 2 p. 80 c.). Return-tickets, available for two days, are issued in summer (fares 8 p., 6 p., 3 p. 80 c). Departure from the *Estación del Mediodía* (p. 53).

From Madrid to (30½ M.) *Aranjuéz*, see pp. 322, 323.

Aranjuéz. — The **Railway Station** (Pl. B, 3) is about 350 yds. to the S.W. of the palace and about ½ M. from the hotels. *Omnibuses* and other vehicles meet the trains.

Hotels. *Grand Hôtel de Pastór (Pl. a; D, 2), unpretending, pens. 6-10 p., omn. 50 c.; Hot. de Embajadóres (Pl. b; D, 3), similar charges.

Carriage and pair 2½ p. per drive, 4 p. per hr., each addit. hr. 3½ p.

Guides, for 4-5 hrs., 4-5 p. — A gratuity of 1-2 p. is given to the *Conserje* at the Palace and at the Casa del Labradór (where very little time is allowed to view the objects of interest). — A *Permit (Papeléta)* allowing six persons to visit the palace and the royal gardens (except in wet weather) may be obtained at the hotels or from the 'Administrador del Real Patrimonio', in the *Casa del Infante* (Pl. 3; D, 3), Plaza de la Libertad (9.30-2).

Distribution of Time. Aranjnéz may be 'done' in 3-4 hrs., but the beautiful gardens, especially in spring, tempt to a longer sojourn. The best plan is to begin by walking through the Calle de la Reina to the Casa del Labradór (½ hr.); there spend ¼ hr. in seeing the small château; walk back to the suspension-bridge (¾ hr.); and visit the Parterre, the Jardin de la Isla, and the Palace (1½ hr.).

Aranjuéz (1515 ft.) is a royal château *(sitio reál)* in the plain of the *Tagus* and *Jarama*, which unite a little to the W. To the S.E. of the château lies the uninteresting little town (9800 inhab.), which is regularly built and laid out, at the suggestion of the Marqués Grimaldi, Spanish ambassador at The Hague, in the Dutch style.

Aranjuéz owes its origin to a rapid in the Tagus, forming a kind of natural weir *(presa)* and afterwards artificially improved, which rendered the irrigation of the adjoining plain a comparatively easy matter. Remains that have been discovered show that there were some Roman villas in this neighbourhood. In the middle ages the place belonged to the Order of Santiago and contained a conventual palace, built in 1387 by the *Grand Master Suarez de Figueróa*, which was known as *Aranzuel* or *Aranzueje*. Afterwards, under the name of *Isla*, it was a favourite summer-residence of Isabella the Catholic. Charles V. built a shooting-box here, which Philip II. enlarged with the aid of Juan Bautista de Toledo and Juan de Herrera. The same king created the place a royal 'residence' and beautified its grounds by the introduction of the English elm (Ulmus nigra), hitherto unknown in Spain. The château was almost wholly destroyed by fire in 1660 and 1665, but Philip V. caused it to be rebuilt by *Pedro Caro* in the Louis Quatorze style (1727). It was restored by Ferdinand VI. after a third fire in 1748, and the two large wings were added by Charles III. in 1775-78. — At Araujuéz, on Mar. 19th, 1808, Godoy, the 'Principe de la Paz', the all-powerful minister of Charles IV., and the king himself were compelled to resign by a rising under the leadership of Count Montijo. — Since then Aranjuéz has been left more and more to itself, and neither palaces nor gardens are kept up with such care as might be looked for. 'Die schönen Tage in Aranjuéz sind nun zu Ende'. Perhaps, however, there is no place in the S. of Europe so rich in elms, plane-trees, and nightingales. In midsummer the heat, attaining a maximum of 115° Fahr., is often intolerable. The climate is then considered very unhealthy, and the residents suffer from malaria fever.

The central point of Aranjuéz is the Plaza de la Libertad (Pl. D, 3), with the church of *San Antonio* (Pl. 2), the *Fuente de*

ARANJUEZ
1 : 19.300
0 100 200 300 400 500 600
Metros
Madrid
Alcázar
Jardin de la Isla
Jardin del Principe
Huerta Valenciana ó de Secano
Huerta de los Estanques
Jardin de las Estatuas
Jardin de la Reina
Palacio
Parterre de Palacio
Casa de Oficios
Plaza de la Libertad
Puente Colgante
Puente Hércules
Puente Verde
Estacion
Calle de Toledo
Calle de la Reina
Calle del Príncipe
Calle de las Infantas
Calle del Gobernador
Calle de Abastos
Calle de S. Pascual
Calle de Chinchones
Calle de los Tilos
Calle de la Princesa
Calle de los Altos
Calle de Valeria
Calle de la Florida
Calle de Andalucía
Calle de Pos
Calle de Sarana
Calle del Almirante
Calle del Capitan
Calle del Rey
Calle del Real
Calle de S. Antonio
Calle del Foso
Calle de Monteros
Calle de Infantes
Calle del Labrador
Calle del Lutero
Calle del Jardin
Presa
La Rinconada
La Florera
Casa de Marinos
Rio Tajo
Iglesia de Alpajes
Alpajes
Picadero
Mercado
Cuartel de Caballería
Hospital
Convento de S. Pascual
Plaza de Toros
1 Caballerizas C.D.3
2 Capilla de S. Antonio D.3
3 Casa del Infante D.3
4 Teatro D.3
Geogr. Anst. v. Wagner & Debes, Leipzig

Diana or *de las Cadenas*, and the small *Jardin de Isabel Segunda*. To the N. this plaza is adjoined by the parterre-garden of the palace, to the W. of which rises the palace itself, flanked by a colonnade *(corredór)* erected by Godoy (see p. 126).

The **Palacio Real** (Pl. C, 2, 3) deserves a visit. The handsome *Staircase* is adorned with busts of Philip V. and Louis XIV. The various rooms contain pictures by *Conrado Bayeu* (History of the Prodigal Son, etc.), *Raphael Mengs*, *Bosco*, *Amiconi*, and *Hieronymus Bosch*. In the *Oratory* are an ivory crucifix, an Annunciation ascribed to *Titian* (?), and a modern mosaic presented by Pius IX. to Isabella II. The **Gabinete de China*, the corner-room above the weir on the Tagus, is a creation of Charles III. and *Giuseppe Gricci* (1763). Its walls are covered with porcelain-tiles from the factory of Buen Retiro, showing scenes in the Japanese style. The large mirrors were made at La Granja (p. 125). The chandelier is all in one piece. The ceiling of the *Smoking Room* is an accurate copy of that of the Sala de las Dos Hermanas in the Alhambra (p. 404). The *Antecámara* contains 'El Ultimo Suspiro del Moro' (p. 381), an attractive painting by *Espaltér*. In the *Dining Room* are scenes from the life of Joseph. — The windows afford fine views of the Isla garden and the Tagus weir.

The **Parterre Garden** (Pl. C, D, 2, 3), like the *Jardin de las Estátuas* to the S. of the palace, is laid out in the French style, with beds of roses, fantasies in box, modern statues and busts of Roman emperors and empresses, and some fine marble vases and fountains. At its W. end is the *Fuente de Hércules*, with two pillars and reliefs of the labours of Hercules.

The path to the left of the Tagus weir leads across the *Ria*, an overflow channel of the river, to the **Jardin de la Isla** (Pl. B, C, 1, 2), the chief garden of Aranjuez, laid out by Philip II. and the scene of Schiller's 'Don Carlos'. The finest feature is the *Salón de los Reyes Católicos*, a superb avenue of spreading plane-trees skirting the murmuring river. Bending to the left at the end of this avenue, we proceed through the *Calle de Alhambra* to the *Fountain of Bacchus*. Another turn to the left brings us to the *Fountain of Neptune*. Lastly, we follow the *Calle de Boabdil* to the *Jardin de la Isleta* (Pl. B, 2), at the W. end of the garden, at the point where the above-mentioned canal rejoins the Tagus.

We may now return to the palace along the Ria, near which, in the garden to the left, are the *Water Castle*, the *Fuente de la Doncella*, etc. In front of the palace the Salón de los Reyes Católicos is joined by *Los Burladóres* ('the tricksters'), a walk with 'surprize' water-works. Near the palace are the *Cascada de la Ria* and several marble fountains.

To the N.E. of the Parterre Garden the Tagus is spanned by the *Puente Colgante* (Pl. D, 2), a suspension-bridge adorned with four statues and four vases. The road beyond it leads straight to Madrid. Fine view from the right bank of the weir and the palace.

We now proceed to the E., on the left bank of the Tagus, through the **Calle de la Reina* (Pl. D, E, F, 2), a magnificent avenue of planes and elms, which skirts the Jardin del Principe and is prolonged for 3 M. up the valley of the Tagus. (A view of it is given by Velazquez in his painting at the Prado, No. 1110, p. 79.) To the left we have fine views of the Jardin del Principe, with its gigantic plane-trees; to the right are the sunburnt heights of the *Polvorin*, so called from a powder-mill that once stood here. In about $^1/_2$ hr. we reach (left) the *Entrada de la Casa del Labradór*, a handsome gate with two columns.

The **Casa del Labradór** (open 10-5; conserje in the right wing), which is as much of a 'labourer's cottage' as the Trianon at Versailles, was built by Charles IV. and bears the inscription: 'Reinando Carlos IV. año de 1803'. It consists of a central structure and two wings. In front of the main façade is a *Fuente* (fountain), with the three figures of *Sed*, *Envidia*, and *Hambre* (Thirst, Envy, and Hunger).

The **Interior** is elaborately decorated. The ceiling-paintings are by *Zacarias Velazquez*, *Lopez*, *Maella*, and other artists. A handsome staircase ascends to the 18 rooms of the first floor. The ceiling of Room I represents Apollo and the Muses. Room II (to the left) contains some beautiful vases; Room III has fine silk hangings; in Room IV are birds, carved in wood. — The Sculpture Gallery (V) contains 16 excellent ancient portrait-hermæ, chiefly from Tivoli and including a good one of Socrates; that of Homer and those to the right and left of the exit seem to be modern. Here also are mosaics from the Roman theatre at Mérida (p. 493); a ceiling-painting representing Trade, Agriculture, etc.; and a large musical box (in the middle). The Billiard Room (VI), the ceiling of which depicts the Four Elements, contains a billiard-table, inlaid ones, silken hangings, a magnificent clock, and a chandelier. — We now return and pass to the right into the Sala de Maria Luisa (VII), with several clocks and vases and a crystal chandelier. — The Ball Room (*Salon de Báile;* VIII) contains a large musical box, while musical boxes are also concealed in the chandeliers and other objects. The walls are embellished with views of the Escorial. The malachite table and chair were presented by Prince Demidoff. — In Room IX are views of Spanish châteaux. — In Room X the cornice and the frames of the door and windows are of marble. — Room XI has a fine clock and porcelain vases. — Room XII has views of Roman churches. — Room XIII has views of the fountains of La Granja, a clock in the form of a lyre, and several mirrors. — The *Gabinete de Platina (XIV) has panelled walls inlaid with gold and platinum, views of the Seasons, and large chandeliers. — On a table in Room XV (*Privy Closet*) stands an ivory hird, carved with astounding delicacy. The floor is in marble mosaic. — Room XVI has a musical box and views of La Granja. — We now return to the ball-room and proceed to the right to Room XVIII, with views of Aranjuez. — We then descend to the groundfloor. At the top of the Back Staircase Zac. Velazquez has painted a balcony, over which lean his wife and children.

We return to the town by the **Jardin del Principe** (Pl. F, E, 1, 2), which is bounded on the N. by the rapid-flowing Tagus and extends from the Casa del Labradór to the suspension-bridge, a distance of about $1^1/_2$ M. It contains little of interest except its large trees and a few fountains with statuary (*Fuente de Apolo*, etc.). Its name is due to the fact that Charles IV. laid it out when Prince of Astu-

rias. To the N.E. lies the *Florera* (Pl. D, 1) or *Jardin Inglés*, a flower-garden with greenhouses, laid out by *Richard Wall*, a native of Ireland.

Those who have time at their disposal may take a pleasant walk to the **Miradór de Cristina** (1840 ft.), about 1 M. from the market-place. From the Plaa de la Libertad we go to the E. to the Plaza de Abastos (Pl. D, E, 3), whence we proceed to the S., past the *Convento de San Pascual* (Pl. E, 4), founded in 1765, the church of which contains a good altar-piece (St. Paschal) by Raphael Mengs. To the right is the *Plaza de Toros* (Pl. D, 4). We finally ascend to the right by the Camino de las Rocas. To the N. the extensive view embraces the plain of the Tagus and Aranjuez; to the S.E. are the *Mar de Ontigola*, the lake whence Aranjuez procures its supply of drinking-water, and the bleak and barren hills which skirt the oasis of the river; farther off in the same direction lies Ocaña. — Visitors interested in horses should visit the *Caballerizas Reales* (Pl. 1; C, D, 3) and one or other of the *Royal Studs* (Casa de Monta, Yeguadas), which lie in the domains of *Sotomayor*, to the E. of the village, and *Legamarejo*, to the W. of it (orders of admission obtained from the Administrador, p. 126). Cream-coloured Andalusian horses, mules, etc., are bred here, but the rearing of camels and llamas has been given up.

d. Toledo.

Approaches. To visit Toledo from Madrid travellers may take the *Ciudad Real Railway* (R. 55) as far as *Algodor*, whence a branch-line runs to Toledo (in all 47½ M.; two trains daily in 2-2¼ hrs.; fares 9 p. 15, 6 p. 90, 4 p. 55 c.). In summer return-tickets, available for two days, are issued (fares 12 p. 50, 9 p. 45, 6 p. 20 c.). There is a through-carriage for first-class passengers. — The excursion may be combined with that to Aranjuez by following the *Seville Railway* (R. 36) to *Castillejo*, whence a branch-line runs to *Algodor* (see above; 62 M. in all; two trains daily in 3¾ hrs.; fares 10 p. 80, 8 p. 40, 5 p. 15 c.). Carriages are changed at Castillejo. The connections on this route are rather unfavourable, especially for travellers coming from the S. — Travellers from Portugal, by the line from Valencia de Alcántara to Madrid (R. 54), leave the railway at *Villamiel* (p. 483), where coaches meet the trains to convey passengers to (9 M.) Toledo (fare 2 p.).

Railway Station (Pl. F, 3), to the N.E. of the city, beyond the Tagus. *Hotel Omnibuses* (fare, incl. luggage, 1-1½ p.; bargain desirable) and the *Omnibus Generáles* meet the trains. — The *Despacho Central* (comp. p. xvi) is in the Calle del Comercio, adjoining the Zocodovér (Pl. E, 4).

Hotels (bargaining necessary; comp. p. xxii). *Hotel de Castilla (Pl. a; E, 3), in the small Plaza San Agustin, immediately to the N.W. of the Zocodovér, pens. 15 p. — Fonda de Lino (Pl. b; D, 4), Calle de la Plata; Fonda Imperiál (Pl. c; E, 4), Cuesta del Alcázar, near the Zocodovér (well spoken of), these two unpretending, pens. from 6 or 8 p. — In Holy Week *(Semana Santa)* the hotels are crowded and their prices raised.

Cafés (comp. p. xxiv). *Café Suizo*, *Café Imperial*, both in the Zocodovér.

Confectioners *(Confiterías)*. *Sobrinos y Sucesores de Cipriano Labradór*, Plazuela de Magdalena; *Hijo de Perez Hernández*, Calle de las Tendillas; *Juan Martin Burriel*, Calle de la Obra Prima. — The marchpane *(mazapán)* of Toledo is celebrated. It is made up in all sorts of forms, such as the *jamoncitos* ('little hams'), while at Christmas it is sold in *aguinaldos*, or prettily decorated boxes, containing figures of saints, fish, serpents, horses, and so on. *Cuernos* are a kind of wheaten rolls, in the form of two ears laid one above the other; *molletes* and *panecillos* are circular rolls.

Bookshop, *Menor Hermanos*, Calle del Comercio 57. — **Photographs**: *Alguacil*, Plazuéla de Cuatro Calles (Pl. D, 4).

Shops, almost all in the Calle del Comercio. *Alvarez*, in the Plazuéla de Cuatro Calles (Pl. D, 4), sells the fine swords, daggers, and damascened

wares made at the Weapon Factory (p. 149). Similar wares may he bought from *Mariano Garrido y Hermano*, opposite Santa Maria la Blanca (p. 150).

Post & Telegraph Office (*Correo y Telégrafo;* Pl. C, 5), Calle de Alfonso Doce.

Theatre. *Teatro de Rojas* (Pl. D, E, 4), Plaza Mayor. — **Bull Ring** (*Plaza de Toros;* Pl. D, 1), to the N. of the city; 'corridas' in September.

Festivals. *Jan. 22nd* is the feast of San Ildefonso, one of the tutelars of the city. The ceremonies of *Holy Week* are observed here with great elaboration. On *April 30th* is held the *Romería* at the Ermita Nuestra Señora de la Cabeza (p. 152), and on *May 1st* that of the Ermita de la Virgen del Valle (p. 152). Annual Fair, *Aug. 15th-22nd.*

Carriages to hold 2-4 pers. may be hired at the hotels or in the Despacho Central for 10-12 p. per day. They may be used for drives round the city-walls on the N. and along the Tagus towards the E.; for visits to the Hospital San Juan Bautista (p. 145), the Puente de San Martin (p. 150), and the Vega to the E. and W. of the city; and, finally, for a drive from the Puente San Martin along the heights to the S. of the city (p. 152) to the Puente de Alcántara.

Guides, useful where time is limited, 7½-10 p. per day. *Leopoldo Schondorff*, Casa de Mesa, is recommended (usually at the station on the arrival of the trains; 10 p. per day; speaks English and French). In the streets the stranger is pestered in the most intolerable manner by beggars, children, and would-be guides (comp. xxiv).

Chief Attractions (1½ day). 1st Day: morning, **Cathedral* (p. 133) and *Alcázar* (p. 152); afternoon, façade of the *Hospital de Santa Cruz* (p. 143), *Puente de Alcántara* (p. 144), *Puerta del Sol* (p. 144), *Paseo de Madrid* (p. 145), and *Cristo de la Luz* (p. 145). — 2nd Day: morning, *Santo Tomé* (p. 146), *San Juan de los Reyes* (pp. 147. 148), *Puente de San Martin* (p. 150), *Santa María la Blanca* (p. 150), and *Sinagoga del Transito* (p. 150).

Toledo (1735 ft.), once the proud residence of the Kings of Castile, with a population of 200,000 souls, is now a quiet provincial capital, off the great railway routes and containing only 23,500 inhabitants. It is still the seat of the Metropolitan Archbishop of Spain and is one of the most ancient and famous cities in the country. The city lies on a swelling granite hill in the form of a horseshoe, cut out, as it were, by the deep gorge of the *Tagus* from the mass of mountains to the S. On the N. it is connected with the great plain of Castile by a narrow isthmus. At all other points the sides of the rocky eminence are steep and inaccessible. At its base, to the N.E., N., and W., lies the fertile *Vega*, or plain of the Tagus (Tajo); on the E. and S. is the rooky ravine which gives name to the river (*tajo* = cut, incision) and through which roars the fish-abounding stream ('piscosus Tagus'), driving a number of Moorish water-mills. To the S. of the river, in a vast amphitheatre, rise the rocky summits of the *Montes de Toledo*, enlivened here and there with a few olive-groves and '*cigarrales*' (small summer-villas).

'The situation is, indeed, most wild and striking. The Tagns, winding almost all round the city, confines it much in the fashion in which the Wear snrrounds Durham. But here the town is far larger, the river banks are more rocky, precipitous, and wild than at Durham; whilst the space enclosed within them is a confused heap of rough and nneven gronnd, well covered with houses, churches, and monasteries, and intersected everywhere by narrow, Eastern, and Moorish-looking streets and alleys, most of which afford no passage-room for any kind of carriage, and but scanty room for foot-passengers. It is, consequently, without exception, the most difficult city to find one's way in that I have ever seen,

1:85000
Metros
TOLEDO
Estación
Plaza de Toros
Cementerio
Hospital de San Juan Bautista
ARRABAL DE LAS COVACHUELAS
ARRABAL DE LA ANTEQUERUELA
ARRABAL DE SANTIAGO
Ruinas romanas
Alcazar
Catedral
BARRIO DE S. MARTIN
Barrio de la Candelaria
Barrio del Arrabalejo
Paseo del Tránsito
RIO TAJO
1 Restos del Anfiteatro romano D1
2 Puerta del Cristo de la Luz D3
3 Ruinas del Palacio de los Bargas BC3
4 Casa de Mesa C4
5 Cueva de Hercules D4
6 Cárcel de la Hermandad DE5
7 Convento de Santa Isabel D6
8 Restos del Palacio del Marques de Villena B6
9 Palacio de los Condes de Fuensalida C5
10 Museo provincial B5
TOLEDO
1.10000
Metros
Geograph. Anstalt von
Wagner & Debes, Leipzig

and the only one in which I have ever found myself obliged to confess a commissionaire or guide of some sort to be an absolute necessity, if one would not waste half one's time in trying to find the way from one place to another'. ('Gothic Architecture in Spain', by *G. E. Street.*)

In History Toledo first appears as the capital of the brave *Carpetani.* Livy (XXXV, 7) mentions *Toletum*, as 'a small town, but strong on account of its situation', which was taken by the Romans in B.C. 192. Under the VISIGOTHS (567-712), whose king Reccared here renounced Arianism and became an orthodox Catholic in 587, Toledo became both the political and the ecclesiastical metropolis of Spain. Numerous church-councils were held here. The city walls date from the reign of *Wamba* (673). — For nearly four centuries (712-1085) *Tolaitola* was one of the chief strongholds of the MOORS, at first under an Emir subsidiary to the Caliph of Cordova and ultimately (1035) as an independent state. The chief sources of its prosperity in this period were the manufactures of arms (p. 149) and silk. The original inhabitants adopted the speech of their conquerors and became *Mozarabs* ('half Arabs'); they were, however, allowed to practice the Christian faith (p. 137).

After a struggle of several years' duration, *Alfonso VI.* of CASTILE entered Toledo in triumph on May 25th, 1085, accompanied by the Cid. Two years later he transferred his royal residence from Burgos to this city. The archbishop was made Primate of Spain. Numerous churches and convents were erected. The Moorish type of civilization still, however, retained its ascendancy, and the Moorish style of architecture was long adhered to (comp. p. xlvi). The Arabic tongue flourished alongside the Spanish, and was not interdicted till 1580. The real rulers of Toledo were the *Rodrigos*, *Fonsecas*, *Tenorios*, *Mendozas*, *Ximénez*, *Taveras*, *Lorenzanas*, and other ARCHBISHOPS, who formed a veritable *imperium in imperio.* They practically held in their hands the whole civilization of their times; they built schools, hospitals, and bridges; they led armies; they possessed immense riches and fostered art and science. Their annual revenues amounted to 300,000 ducats, and their chapter consisted of 158 clergy. The weightiest events in Spanish history are associated with the names of Archbishops of Toledo. The soul of the struggle with Granada at the close of the 15th cent. was *Cardinal Pedro Gonzalez de Mendoza* (d. 1495). *Cardinal Ximénez de Cisnéros* (d. 1517; p. xliv) took the helm of Spain after the death of the 'Catholic Kings', and could answer the grandees who enquired into his authority by haughtily pointing from his balcony in Madrid at his army mustered in the square below. Toledo was also the focus of the bold though unavailing attempt of the Comuneros (p. 63) to assert the federal principle against the centralising tendency of the universal Spanish monarchy. Even Philip II., who brought the court from Valladolid to Toledo in 1559, found it impracticable to put up with the arrogance of the clergy, and made Madrid his capital in 1561 (p. 64). Thereafter Toledo rapidly declined in importance.

It was at Toledo that *Lope de Vega* (p. 64) lived and wrote some of his immortal dramas ('King Wamba', 'Over the Bridge', and 'Juana'). The poet *Agustin Moreto y Calaña* (1618-69) died here as chaplain to the archbishop. The eminent natives of Toledo include *San Ildefonso* (607-669); the learned *Rabbi Aben-Ezra* (1119-74); *Aloise Sigeé* (1518-60), the 'Minerva' of her time; and *Francisco Rojas y Zorilla* (b. 1601). The Zocodovér has been immortalized by Cervantes in his '*Novelas Ejemplares*'.

In its plan the city, the 'Spanish Rome', still bears an unmistakably Oriental character. Its narrow crooked streets spread themselves like a net over the uneven rocky plateau, without ever expanding into open squares or affording any distant vistas. The tall houses are almost windowless on the side next the street, and reserve all their cheerfulness for the interior *pátio* or court — in this way affording as much shelter as possible from the icy winds

of winter and the merciless glare of the summer sun. Huge gates, often studded with great iron bosses, protect the entrance, forming a striking contrast to the open doors and free glimpses of the patio enjoyed in the gay city of Seville. Everything here has the character 'of a convent, a prison, or a fortress, to some extent also of a seraglio' *(Gautier)*. The zeal of the Christian conquerors has, of course, impressed its own stamp on the city. The older palaces and houses, in fact almost half of the city, have had to make way for their churches, convents, colleges, and hospitals. The church, however, was the means of maintaining its contact with the general course of European civilization. From the foundation of the new cathedral down to the middle of the 16th cent. a constant succession of French, German, and Italian artizans were at work here. The cathedral, the churches, and many other edifices contain valuable treasures of art.

Toledo has been well described by Wörmann as 'a gigantic open-air museum of the architectural history of Early Spain, arranged upon a lofty and conspicuous table of rock'.

'Few cities that I have ever seen can compete in artistic interest with it; and none perhaps come up to it in the singular magnificence of its situation, and the endless novelty and picturesqueness of its every corner. It epitomizes the whole strange history of Spain in a manner so vivid, that he who visits its old nooks and corners carefully and thoughtfully, can work out, almost unassisted, the strange variety which that history affords. For here Romans, Visigoths, Saracens, and again Christians have in turn held sway, and here all have left their mark; here, moreover, the Christians, since the thirteenth century, have shown two opposite examples, — one of toleration of Jews and Moors, which it would be hard to find a parallel for among ourselves, and the other of intolerance, such as has no parallel out of Spain elsewhere in Europe' *(Street)*.

Comp. 'Toledo: the Story of an Old Spanish Capital', by *Hannah Lynch*, illustrated by *Helen M. James* (London, 1898).

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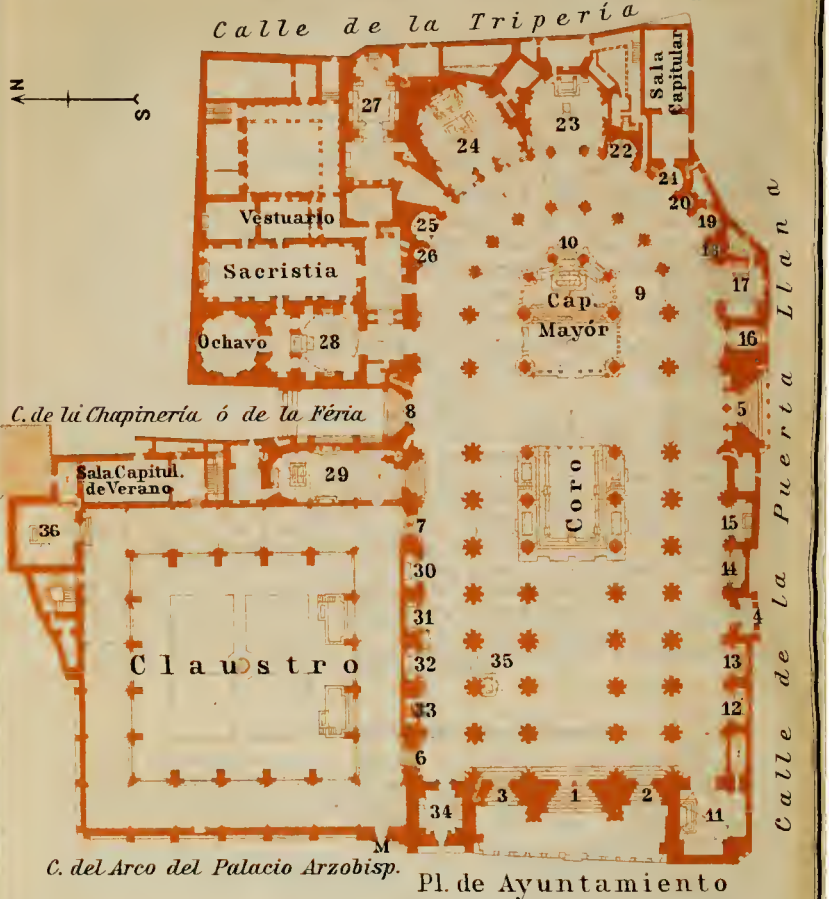
1. The Cathedral and its Vicinity.

The cathedral is open all day till the Ave Maria *(la Oración)*, but the numerous masses often interfere with the visitor's inspection, especially of the altars and choir. Quiet is somewhat rigorously enforced by a special set of officials named *Silenciéros* or *Silenciários*, popularly known as *Azotaperros* or dog-beaters. Tickets admitting to the Treasury (Tesoro Mayor), Sacristy, and Ochavo (relics) 2 p.; to the Ropas (vestments), Sala Capitular, Choir, and Chapels 1½ p.; to the Tower 50 c. (issued at the office of the Encargado, or superintendent, on the first floor of the Claustro Alto of the cathedral, 10-11.30 a.m.). — The aspect of the cathedral is new and characteristic at every hour of the day, but the most impressive effect is produced a little before sundown, when the nave and aisles are already dark, while the windows, painted 'á fuego', glow with wonderful brilliancy. — The building is best entered from the Claustro or by the Puerta del Relój (Pl. 8), in the Calle de la Chapinería. Hurried visitors should see the Capilla Mayór (p. 135), the Coro (p. 136), the Capilla Mozárabe (p. 137), the Chapter Room (p. 138), and the Capilla de Santiago (p. 139).

The ****Cathedral** (Pl. D, 5; comp. the accompanying ground-plan), the chief lion of the city and the first object of every stranger's curiosity, lies on a level site at the foot of the ridge extending from the Alcázar to San Juan de los Reyes. It is, unfortunately,

CATEDRAL DE TOLEDO

0 5 10 20 30 40 50 Metros



1	Puerta del Perdón	14	Capilla de San Martin	27	Capilla de Reyes nuévos
2	" de los Escribános	15	" de San Eugénio	28	" de la Vírgen d. Sagrário
3	" de la Torre	16	" de Sª Lucía	29	" de San Pedro
4	" Llana	17	" de Reyes viejos.	30	" d. l. Vírgen d. l. Piedád
5	" de los Leónes	18	" de Sª Ana	31	" d. l. Pila Bautismál
6	" de la Presentación	19	" de S. J. Bautista	32	" d. N. Señora d. l. Antigua
7	" de Sª Catalína	20	" de San Gil	33	" de Teresa de Haro
8	" del Relój	21	" de San Nicolás	34	" de San Juan
9	Capilla del Sº Sepulcro	22	" de la Trinidád	35	" d. l. Descensión d. N. Señora
10	Trasparente	23	" de S. Ildefonso	36	" de San Blas
11	Capilla Mozárabe	24	" de Santiágo	M	Puerta del Mollete
12	" de la Epifanía	25	" de Sª Leocádia		
13	" de la Concepción	26	" del Cristo d. l. Col.		

Geogr. Anst. v. Wagner & Debes, Leipzig.

so hemmed in by other buildings that no free view of it can be obtained.

The site was occupied even in the Visigothic period by a Christian temple, dedicated, according to a still extant inscription (p. 142), to the Virgin by King Reccared on April 12th, 587. Among the occupants of the episcopal see in connection with it were SS. Eugenius, Eladius, Ildefonso, and Julian. In 712 the Moors converted the church into their *Mesdjid al-djâmi'*, or principal mosque; and on the capture of the town by Alfonso VI. in 1085 they were expressly allowed to retain it for the Muslim worship. The very next year, however, at the instigation of Archbishop Bernhard and Queen Constance, the Christians took forcible possession of the building. St. Ferdinand caused the old church to be torn down, and on Aug. 11th, 1227, laid the foundation-stone of the present edifice. The process of building went on more or less continuously from that date to 1493, a period of more than 265 years. Among its architects are named *Pedro Perez* (d. 1285), who superintended the building for more than half-a-century; then (after 1389) *Rodrigo Alfonso* and *Alvar Gomez;* still later, *Annequín de Egas*, *MartinSanchez*, *Juan Guas* (p. 147), and *Enrique de Egas*. The chapels, the sacristy, the sagrário, and other subordinate buildings date from a still later period. — The cathedral was rifled by the Comunéros in 1521 and by the French, under Gen. La Houssaye, in 1808. The latter robbed the rejas of their gilding and carried off 2500 lbs. of silver treasures.

The general style of the cathedral is the early-Gothic of N.France, though late-Gothic, Renaissance, and baroque features bear witness to the long duration of its building, while traces of Moorish influence are not wanting. It has a nave and double aisles, and ends on the E. in a semicircular apse with a double ambulatory. Its total length is 400 ft., its width 195 ft.; the nave is 100 ft. high and 44 ft. wide; the inner aisles are 26 ft., the outer aisles 32 ft. across. Its area is about the same as that of Cologne Cathedral and somewhat larger than that of York. — The main building material is granite *(piedra berroqueña)*, but the external decorations and the interior are in a kind of limestone, quarried at *Olihuelas*, near Toledo.

The Exterior of the cathedral, with its diminishing aisles, its flying buttresses *(arbotantes)*, its finials *(pirámides adornadas de crestería)*, its huge doors, and its fine rose-windows *(rosetones, clara-boyas)*, makes an impression of most imposing size. The W. façade is flanked by two projecting **Towers*, of which that to the N. has alone been finished (ascent, see p. 142). It is 295 ft. in height, and was built under Archbishop Pedro Tenorio (1380-1440) by *Rodrigo Alfonso* and *Alvar Gomez*. The S. tower, which contains the Capilla Mozárabe (p. 137), remained unfinished and was provided with a cupola by *Jorge Manuel Theotocópuli*, son of Domenico Theotocopuli, the painter (p. lxx).

The cathedral possesses eight principal ENTRANCES. On the *W. Side* are three doors, leading from a 'lonja' enclosed by a railing. They are seldom open. In the centre is the *Puerta del Perdón* (Pl. 1; p. xl); to the S. is the *Puerta de los Escribános* (Pl. 2), used by the notaries when they visit the cathedral to take their oaths; to the N. is the *Puerta de la Torre* (Pl. 3). These all date from 1418-50 and are admirable examples of the Gothic style. Above each of them is a relief, that over the central door representing the gift of the chasuble to St. Ildefonso (p. 141). Above the doors the façade is adorned with numerous statues, a sculpture of the Last Supper with colossal figures in niches, and a large rose-window, nearly 30 ft. in diameter. The uppermost part of the façade is in the baroque style (1787). — The first door on the *S. Side* of the cathedral is the *Puerta Llana* (Pl. 4), or the level door, erected by *Ignazio Haám* in the classic style in 1800, and so named because it has no steps before it. At the S. end of the transept, which is approached by a wide flight of steps, is the superb PUERTA DE LOS LEONES (Pl. 5), so called from the six shield-bearing lions. It was erected in 1460 in the Gothic style by the Fleming *Annequín de Egas* and ornamented by *Juan Alemán* (comp. p. li); the upper part and the relief over the door were added in the 18th cent. by *Eugenio Durango.* The beautiful bronze doors were executed by *Villalpando* and *Ruy Diaz del Corrál* in 1545-50; the wood-carvings on the inside are by *Aleas* and the Dutchman *Diego Copin.* — At the W. end of the *N. Side* of the cathedral, adjoining the tower, is the PUERTA DE LA PRESENTACIÓN (Pl. 6), in the Renaissance style, constructed after 1565 by *Castañéda, Hernandez, Manzano,* and other artists. Above the keystone of the arch is a relief of the Presentation. — Farther to the E. is the PUERTA DE SANTA CATALINA (Pl. 7), dating from the 16th century. The capital of the middle pillar is adorned with a relief of the burial of St. Catharine, above which is a portrait of the saint. Over the lintel is a painting of the Annunciation by *Luis de Velasco* (1584). — The PUERTA DEL RELÓJ (Pl. 8), or door at the N. end of the transept, is so named from the clock above it and is also sometimes called the *Puerta del Niño Perdído* or *de la Féria,* because the annual fair begins here. A flight of steps descends to it, and it is separated from the street by a reja of 1482. The Puerta itself dates from the beginning of the 15th cent., and its reliefs and statues have only an historical interest. The door is bronze. Some additions were made by *Durango* at the end of the 18th century. To the left is a square *Tower,* built by Alvar Gomez in 1425 and containing the two large bells of the clock.

The *INTERIOR of the Cathedral is unusually impressive, and the effect is heightened by the light entering through the fine stained-glass **Windows,* with scenes from the New Testament and the hagiology. The earliest (in the nave) were executed in 1418 et seq. by the

Flemish '*Maestro Vidriéro*' *Jacob Dolfin*, and by his successors *Luis* and *Gasquin of Utrecht* (1429), *Alberto de Holanda* (1525), and others. The later windows in the aisles are by *Nicolás de Vergára* and his sons *Nicolás* and *Juan* (1560). The masterly vaulting is borne by piers formed of 8-16 clustered shafts, with rich capitals. The floor is a mosaic of black and white marble. — The most striking features of the fine *Transepts* are the great rose-windows and the triforium with niches and statues running round the walls. — Below the cathedral is an immense *Crypt*, with 88 massive piers corresponding to those in the church above.

We begin our detailed inspection of the church at the **Capilla Mayór, which originally occupied only the first bay to the E. of the crossing, but afterwards took in the second also, *i.e.* the former Capilla de los Reyes Viéjos. Card. Ximénez removed this chapel, without disturbing the coffins of the kings and archbishops buried below it, and in 1498-1504 built the present capilla mayór, with its huge retablo and royal monuments. The groining, the arches, and the upper part of the piers are painted in blue and gold; the walls and piers are profusely adorned with statues, reliefs, canopies, gilded foliage, and fantastic creations of various kinds. Above runs a triforium with horseshoe arches and columns, and over this are circular windows with stained glass. The floor is a mosaic of red and white marble. The capilla mayór is separated from the transept (whence three steps ascend) by a plateresque reja, executed by *Francisco Villalpándo* (1548), and once wholly gilded and silvered. The effect is enhanced by the harmonious decoration uniting the openwork walls with the finely carved and gilded columns and by the numerous statues and reliefs in canopied niches. Among the statues is one (to the left) of *Martin Alhaga* or *Malo*, the *Shepherd of Las Navas*, who showed Alfonso VIII. the mountain-path that enabled him to reach the battlefield of Las Navas de Tolosa (p. 348). To the right is the *Alfaquí Abu Walid*, who made peace between Alfonso VI. and Bishop Bernhard, when the former was incensed over the high-handed expulsion of the Moors from their mosque (p. 133). — The lofty **Retablo* of the high-altar, made of larch-wood, gilded and painted in the richest Gothic style, was executed by *Enrique de Egas* and *Pedro Gumiel* (p. l) and erected under Card. Ximénez. The five stages represent scenes from the New Testament, the figures being all either lifesize or larger. The colossal Mt. Calvary at the top is a later addition. — Among the monuments *(Enterramientos)* on the walls is (left) the Renaissance tomb of *Cardinal Pedro Gonzalez de Mendóza* (d. 1495; p. 131), the so-called '*Tercér Rey*', consisting of a sarcophagus with a recumbent figure. On the exterior of the same wall is an altar with a medallion by *Covarrúbias*, representing the cardinal adoring the Holy Cross. — The *Sepulcros Reales* of the 'Reyes Viéjos', to the right and left of the high-altar, consist of richly decorated niches, executed by *Diego Copin* in 1507 and containing

the older sarcophagi, on which lie effigies of 1289. On the Gospel side are the tombs of *Alfonso VII.* and the *Infante Don Pedro de Aguilár*, son of Alfonso XI.; on the Epistle side are *Sancho IV. (el Bravo)* and *Sancho III. (el Deseádo)*.

Below the capilla mayór is the entrance (Pl. 9; usually closed) to the *Capilla del Santo Sepulcro*, so called from a Deposition in the Tomb above the high-altar, carved by Diego Copin (1514) and painted by Juan de Borgoña.

Behind the high-altar, on the outside wall of the capilla mayór, is the monument of *Cardinal Diego de Astorga*, including the *Trasparente* (Pl. 10), a barbaric but extraordinarily well-executed 'fricassée de marbre', completed by *Narciso Tomé* in 1732 (comp. p. lxii) and deriving its name from the opening by which light is admitted to the *Camarín* behind the high-altar. Amid the chaos of angels and clouds is the Archangel Raphael, kicking his feet in the air and holding a large golden fish in his hand.

The *Coro occupies the two bays of the nave to the W. of the transept, and is separated from the latter by a reja by *Domingo de Céspedes* (1548). The floor is of marble, finely inlaid. The *Altar de Prima* is so called because mass is read here at the first hour of the day. Over it is the 'Virgen de la Blanca', a figure in blackened stone, veiled by curtains and enclosed by a good reja by *Francisco Villalpando* and *Ruy Diaz de Corrál* (1551-64). — In the middle of the choir are three reading-desks (*atriles*, p. lvii). The two that match, executed by *Nicolás de Vergára*, his like-named son, and *Juan Corbella* (1570), are adorned with fine reliefs in gilded bronze. The third atríl, in the middle, is in the shape of a huge brazen eagle with outstretched wings; the Gothic pedestal was made by a Flemish artist in 1425, while the eagle itself was executed in the original style by *Vicente Salinas* at a restoration in 1646. — The chief glory of the choir is, however, its superb **Sillería*, or stalls, two rows of which occupy the lower part of the walls. The *Sillería Baja*, carved in walnut-wood by the *'Entalladór' Rodriguez* in 1495, consists of 50 seats and 5 flights of steps. The 54 medallions represent scenes in the newly (1492) concluded conquest of Granada. The *Sillería Alta*, also of walnut-wood, elaborately adorned with intarsia-work *(embutídos)* and reliefs, is surmounted by a canopy, borne by jasper columns with alabaster bases and capitals, and enriched with a frieze of medallions and charming alabaster reliefs. It was finished in 1543, the 35 stalls on the Gospel side being by *Alonso Berruguete* and the 35 stalls on the Epistle side by *Philip Vigarní*. Of these two artists the inscription says: 'Certaverunt artificum ingenia; certabunt semper spectatorum judicia'. — The *Silla Arzobispál*, at the W. end of the coro, bears the arms of Card. Silicéo and was made by Berruguete. Its bronze columns support a canopy, above which is a lifesize alabaster group of the Transfiguration on Mt. Tabor. The back of the

throne is embellished with a medallion of St. Ildefonso, receiving the chasuble, by *Gregório Vigarní*, a brother of Philip.

The *Respaldos*, or outer faces of the side-walls of the coro, are adorned by a Gothic arcade, borne by 52 columns of the famous Toledo jasper. Above the arcade are 56 niches with reliefs of scenes from the Old Testament, executed about 1380 by the unknown soulptor of the subjects on the Puerta de Relój. — In the middle of the *Trascoro*, or back of the choir, is a medallion by *Alonso Berruguete*, representing God the Father surrounded by the symbols of the Evangelists. To the right and left are alabaster statues of Innocence and Guilt *(Inocencia* and *Culpa)*, by *Nicolás de Vergára* (ca. 1550).

We now begin our visitation of the side-chapels and subsidiary buildings at the Capilla Mozárabe (Pl. 11), in the S.W. angle of the church, where divine service is celebrated daily at 9 a.m. according to the Visigothic or Mozarabic ritual. This ritual differs from the 'Latin' in thirteen points (which may be found detailed in *Parra's* 'Compendio del Toledo en la mano', p. 41), and down to 1851 was observed also in six of the city parochial churches. The chapel was built for Card. Ximénez by *Enrique de Egas* in 1504. The upper part is by *Juan de Arteaga* and *Francisco de Vargas* (1519); the cupola was added by *Jorge Manuel Theotocópuli* (p. 134) in 1626. The fine reja is by *Juan Francés* (1524). Above the altar to the right is a mosaic of the Virgin and Child, sent from Rome by Card. Lorenzetti (1794). The fresco in front of us, by *Juan de Borgoña* (1514), represents scenes from the capture of Oran, at which Card. Ximénez was present. To the right he is seen embarking at Cartagena, and to the left landing at Mars-el-Kebir. In the centre is the storming of Oran. — The Capilla de la Epifania (Pl. 12) contains a winged altar-piece of the 15th cent. and the Gothic tomb of the founder. — In the Capilla de la Incarnacion (Pl. 13), built by Don Marino de Sarcedo, is a winged altar-piece attributed to *Borgoña*. — The Capilla de San Martin (Pl. 14) also contains an interesting early-Castilian altar-piece.

The Capilla de San Eugénio (Pl. 15) is enclosed by a fine reja by *Enrique de Egas* (1500) and contains a statue of St. Eugenius by *Diego Copin* (1517) and an altar-piece with paintings from the life of Christ by *Juan de Borgoña* (1516). To the left is the tomb of *Bishop Fernando del Castillo* (d. 1521), with his effigy in alabaster; to the right is the tomb of the *Alguacil Fernan Gudiel* (d. 1278), in the Mudéjar style.

On the wall of the aisle beyond the chapel of San Eugenio is the so-called *Cristobalón*, a colossal figure (45 ft. high) of St. Christopher *(Cristóbal)*, painted at an early period and restored by *Gabriel de Rueda* in 1638. — We next pass the Puerta de los Leones (Pl. 5; p. 134) and reach the Gothic *Capilla de Santa Lucía* (Pl. 16), the patron-saint of the blind, erected in the 13th century. — The *Capilla de Reyes Viejos* (Pl. 17), founded in 1290 as the *Capilla del*

Espíritu Santo (comp. p. 135), has a beautiful reja by *Domingo de Céspedes* (1529). The three retablos on the E. side, by *Francisco Comontes* (1539), contain some interesting pictures by *Juan Alfon* (1418). — The door adjoining the *Capilla de San Nicolás* (Pl. 21) leads to the —

**Sala Capitulár, erected in 1504-12 by *Pedro Gumiel* and *Enrique de Egas*. Through a portal with three statues by *Diego Copin* (1510) we enter the *Antesala*, with a marble floor, an artesonado ceiling by *Francisco de Lara* (1517), and a plateresque frieze by *Juan de Borgoña*. By the N. wall is a fine cupboard or wardrobe by *Gregorio Pardo* (1549); that by the S. wall, by *Gregorio Lopez Durango* (1780), is less important. — The square portal leading hence to the **Chapter Room* proper, executed by *Maestro Pablo* and *Bernardino Bonifacio*, is purely Moorish in style. The Sala Capitulár is a beautiful room, with a superb artesonado ceiling, painted in red, blue, and gold, and perhaps superior to all the similar ceilings of Andalusia. It was begun by *Diego Lopez de Arenas* of Seville and finished by *Francisco de Lara* in 1508. The painting and the frieze are by *Luis de Medina* and *Alfonso Sanchez* (1510). The walls are adorned with a celebrated series of 13 *Frescoes by *Juan de Borgoña* (comp. p. lxviii). On the entrance-wall is the Last Judgment *(Juicio Final)*; opposite wall, Descent from the Cross, Pietà, and Resurrection; right wall, Conception, Nativity, Presentation, and Annunciation; left wall, Visitation, Circumcision, Death and Assumption of the Virgin, Presentation of the Chasuble to St. Ildefonso. Below these paintings is a series of 'portraits' of the archbishops, the earlier of which are also by *Juan de Borgoña* (largely restored). The stalls were carved by *Francisco de Lara* in 1512; the archiepiscopal throne in the middle is by *Diego Copin* (1514). Above the latter is an attractive painting of the Virgin and Child, by a *Flemish-Spanish Master* of about 1500.

Passing the *Capilla de la Trinidad* (Pl. 22), we now reach the *Capilla de San Ildefonso (Pl. 23), a beautiful Gothic octagon at the extreme E. end of the church. It was founded at a very early date by Archbishop Rodrigo and renewed in the 14th cent. by *Card. Gil de Albornóz*. The two piers at the entrance are generally surrounded by kneeling worshippers, — especially that to the left, which supports the *Virgen del Pilár* and a piece of marble from the column of the Virgin at Saragossa (p. 212). — The costly marble altar at the E. end has little artistic merit (1783). In the middle of the chapel stands the early-Gothic *Monument of Card. Albornóz* (d. 1364, at Viterbo). By the right wall is the tomb of *Alonso Carrillo de Albornóz*, Bishop of Avila (d. 1514), executed by *Pedro Lopez de Tejáda* in 1545 in the richest Renaissance style. Adjacent is that of his brother *Iñigo Lopez Carrillo de Mendoza*, Viceroy of Sardinia (killed in 1491 at the siege of Granada), with a recumbent marble effigy. The tomb of *Archbishop Gaspar de Borja* (d. 1645) consists of a black marble

sarcophagus. On the left side of the chapel is the tomb of the Papal Legate *Alejandro Frumento* (d. 1580). Adjoining the high-altar is that of *Archbp. Juan Martínez de Contreras* (d. 1434).

The *Capilla de Santiago (Pl. 24) was erected in 1435, on the site of an earlier chapel dedicated to St. Thomas of Canterbury (1177), by *Count Álvaro de Luna*, the once all-powerful favourite of John II., who was executed at Valladolid in 1453. He fitted it up as his family burial-chapel, and placed in it a huge bronze mausoleum, which was afterwards destroyed. The chapel is in the most elaborate Gothic style. The retablo of the high-altar, executed in 1498 by *Sancho de Zamóra*, *Juan de Segóvia*, and *Pedro Gumiel*, includes a figure of St. James the Elder, above which is a Madonna enthroned. At the sides are saints, and in the predella are the Deposition in the Tomb and portraits of the founder (as Grand-Master of the Order of Santiago) and his wife, with their patron-saints. Above the retablo is a relief of St. James fighting the Moors. — The chief feature of interest in the chapel is the six Gothic *Tombs of Carrara marble, all executed by *Pablo Ortíz* in 1488 et seq. at the order of *Doña Maria de Luna*, daughter of Count Alvaro (p. 1). In the middle are the much damaged monuments of *Álvaro de Luna*, clad in full armour, and his wife *Doña Juana Pimentel* (d. 1488). At each corner of Alvaro's tomb kneels a Knight of Santiago, and at his feet is a kneeling page holding a helmet. At the corners of his wife's tomb are four Franciscan monks, at her feet a waiting-woman with a book. In recesses in the left wall are the tomb of *Archbp. Juan de Cerezuéla* (d. 1442), maternal uncle of Don Alvaro, and *Archbp. Pedro de Luna* (d. 1414), his uncle on the father's side. By the wall to the right reposes his son *Juan de Luna, Conde de Santistéban*. In the fourth niche, where a nameless kinsman reposed, Cardinal Bouel was buried in 1857.

The passage between the chapels of Santiago and Santa Leocadia leads to the highly interesting *Capilla de Reyes Nuevos (Pl. 27; closed after 9 a.m.), so called from the later line of kings descended from the illegitimate Henry II., who killed his brother Peter the Cruel (p. 437). The chapel was originally built in the N. aisle, on the site of the Capilla de la Descensión (p. 141); the present handsome Renaissance structure was erected by *Alonso de Covarrúbias* in 1534. The fine *Portal*, flanked by two armed kings bearing escutcheons, leads into an *Ante-Capilla*, through which we enter the chapel proper, consisting of three bays. In the first of these are a Portuguese standard, taken at the battle of Toro (1476), and an old suit of armour worn by the standard-bearer *Duarte de Almeida*. In the second bay, beyond the reja by *Domingo de Céspedes*, is the *Sillería*, above which, on each side, are two *Niches, elaborately framed and containing the sarcophagi and effigies of the kings. To the right are *Henry II.* himself (d. 1378) and his wife *Doña Juana* (d. 1381); to the left are *Henry III.* (d. 1407) and his wife *Doña Catalina Alencastre*

(*i.e.* 'of Lancaster'; d. 1418), daughter of John of Gaunt. In similar niches to the right and left of the altar lie *John I.* (d. 1390), son of Henry II., and his wife *Leonora* (d. 1382), both by *Jorge de Contréras*. In the corner to the right, by the tomb of Juana, is a kneeling figure, by *Juan de Borgoña*, of *John II.* (d. 1454), the builder of the 'old chapel', who is buried in the Cartuja de Miraflores (p. 39).

The set of apartments we next visit: — the Sacristía, Vestuário, Cuarto de la Custódia, Ochavo, and Capilla de la Vírgen del Sagrario — were built by *Nicolás de Vergára the Younger* in 1592-1616, on the site of an old hospital. — The entrance to the SACRISTÍA is beyond the Cap. del Cristo de la Columna (Pl. 26). From the *Ante-Sacristía* we pass through a fine portal, the doors of which (26 ft. high) are by *Toríbio Gonzales*, into the large *Salón de la Sacristía*, containing several good paintings. The admirable altar-piece (Casting lots for the raiment of the Saviour) is by *Dom. Theotocópuli*, surnamed *El Greco* (1578). Other paintings are by *Goya* (Betrayal of Christ), *Orrente*, etc. The ceiling (Miracle of San Ildefonso) is *Luca Giordano's* best fresco in Spain. The last archway on the E. wall contains the tomb of Card. Luis Maria de Borbon (d. 1823), by *Salvatierra*. — The door in the E. wall leads to the VESTUARIO, the groining of which was painted in 1671 by *Claudio Coello* and *José Donoso*. Some of the vestments are very handsomely embroidered. Among the paintings here are: *Luca Giordano*, Baptism of Christ; *Francesco Bassano*, Circumcision; *Giovanni Bellini*, Deposition in the Tomb; *Titian*, Pope Paul III. (replica of the famous work at Naples); *Rubens*, Madonna; *Guercino*, David; *Dom. Theotocópuli*, St. Francis; *Mario dei Fiori*, Flower-pieces. — The Vestuario is adjoined by the CUARTO DE LA CUSTÓDIA, formerly the cathedral treasury (see p. 141), containing pictures by *Van Dyck*, *Carlo Maratta*, and others. — A door in the W. wall of the saoristy leads to the *Ochavo* ('octagon'), an elaborately adorned room containing the *Relicario* or collection of relics.

The CAPILLA DE LA VIRGEN DEL SAGRARIO (Pl. 28) is approached through the *Capilla de Santa Marina*, which is usually called the *Cap. de Doctores*, from the licentiates who receive their degrees here. Visitors are, however, seldom admitted to the main chapel, which contains a highly venerated figure of the Virgin, made of a dark coloured wood and almost covered with valuable jewellery. — In the N. ambulatory of the apse, opposite the entrance to the Cap. de Santa Marina, is the grave of *Archbp. Luis Fernandez Portocarréro* (d. 1709), the 'King Maker', marked by a slab bearing the inscription: 'Hic jacet pulvis cinis et nihil'.

We now pass the Puerta del Relój (Pl. 8; p. 134) and enter the N. aisle, off which opens the large Gothic CAPILLA DE SAN PEDRO (Pl. 29), now used as a parish-church. It was built by *Archbp. Sancho de Rojas* (d. 1422), whose fine monument is seen above the silleria to the left, a position to which it was removed (from the centre of

the chapel) during a renovation by Archbp. Lorenzana (end of the 18th cent.). The pictures by *Bayeu* are insignificant. — Passing the Puerta de Santa Catalina (Pl. 7; p. 134) and the *Capilla de la Virgen de la Piedâd* (Pl. 30), we reach the *Capilla de la Pila Bautismâl* (Pl. 30), or baptistry, with a handsome portal and a reja by *Domingo de Céspedes.* The beautiful bronze font *(pila)* and the two retablos on the side-walls are by *Francis of Antwerp (Francisco de Amberes).* — In front of the altar of the small *Capilla de Nuestra Señora de la Antigua* (Pl. 32) it was customary to consecrate the Spanish banners used in the wars with the Moors. Beyond this are the *Capilla de Teresa de Haro* (Pl. 33) and the inside of the Puerta de la Presentación (p. 134). — We have now reached the N.W. angle of the church and enter the —

Capilla de San Juan (Pl. 34), which is on the lowest story of the N.W. tower and is also called the *Cap. de la Torre* and *Cap. de los Canónigos* (adm. only by special permission of the chapter). It was built in the Renaissance style in 1537 by *Alonso de Covarrúbias*, and occupies the site of an earlier *Cap. de Jesús*, known as the *Quo Vadis.* The fine portal is adorned with a relief of Christ and St. Peter (Domine, quo vadis?). The interior was remodelled in 1890, and now contains the *Cathedral Treasury (*Las Alhajas* = jewels).

The chief treasure is the silver *Custodia executed by *Enrique de Arphe* for Card. Ximénez in 1524. This is nearly 10 ft. high, weighs 378 lbs., and is decorated with 260 silver-gilt statuettes. The monstrance it enshrines, weighing 4 lbs., is said to be made of the first gold that Columbus brought from the New World. Here also is kept the wardrobe of the *Virgen del Sagrario* (p. 149), including her costly embroidered mantle. Other objects of interest are the *Pluvial*, or cope, of Cardinal Albornoz (14th cent.); a small altar with scenes from the life of Christ (11th cent.); the *Cruz de la Manga*, made by the Toledan goldsmith *Gregorio de Varona* (16th cent.); the *Guión*, or archiepiscopal cross, which Card. Mendoza planted on the Alhambra on Jan. 2nd, 1492; the four *Geographical Globes* in silver (18th cent.); a sword said to have belonged to Alfonso VI.; the *Biblia de Oro*, in 3 vols. (12th cent.); an ivory Madonna (French; 13th cent.); a seated figure of the Virgin (11th cent.); an enamelled pax; a *Statuette of St. Francis by *Pedro de Mena;* a silver dish with the Rape of the Sabines and the Death of Darius, ascribed to *Benvenuto Cellini* (?).

The small Capilla de la Descensión de Nuestra Señora (Pl. 35) is in the form of a Gothic tower erected (1610) against the second pier of the N. aisle. It is believed to mark the spot where the Virgin alighted on Dec. 18th, 666, to present St. Ildefonso, the champion of the 'Imaculada Concepción', with the casulla or chasuble (comp. p. 134). At the back of the chapel, behind a grating in a marble frame, is a piece of the stone on which the Virgin stood; it is much worn by the fingers of the devout, which are thrust through the grating and then kissed.

The Gothic **Cloisters,** begun in 1389, are most conveniently entered by the *Puerta del Mollête* (Pl. M) on the W. side, where 'molletes' (p. 129) used to be distributed to the poor. They enclose a pleasant garden. The *Claustro Bajo* (lower cloister) is embellished with frescoes by *Francisco Bayeu*, representing scenes from the lives of

Eulogius, Eugenius, Casilda, and other saints. The twelfth fresco, showing St. Leocadia brought to trial, is by *Maella.* On a column in the middle of the E. walk is a marble cylinder with an inscription referring to the foundation of the earliest Christian church (comp. p. 133). Adjacent is a large doorway leading to the *Sala Capitulár de Verano*, or summer chapter-house, built in the 15th cent. by Card. Ximénez (closed). In the N.E. angle lies the *Capilla de San Blas* (Pl. 36), containing the tomb of its founder, Card. Pedro Tenorio (d. 1399), and having its groining adorned with frescoes in the style of Giotto (p. lxv). — To reach the *Claustro Alto*, or upper cloisters, we pass through the door (No. 1) in the Archiepiscopal Palace (see below) and through an archway uniting the palace with the cloisters. Off the cloisters open a number of rooms known as the *Claverías;* here, too, are kept the *Monumento* used in Holy Week, and the *Gigantónes de Tarasca*, or grotesque figures carried through the streets in procession (the *Ana Bolena*, the dragon *Tarasca*, etc.).

The **Chapter Library** (*Biblioteca del Cabildo;* Pl. D, 4), founded by Card. Tenorio in 1380, contains valuable MSS. and specimens of early printing. It is entered from the E. side of the Claustro Bajo, but a special permission is required from the librarian (Plaza del Juego de Pelota 11).

A fine view is obtained from the *North Tower* (p. 133; entr. by door No. 1 in the Archbishop's Palace).

This tower ends in a small spire, with three rows of metal rays projecting from its sides and surmounted by a cross, a vane, and an arrow. Among its bells is the famous *Campana Gorda*, weighing nearly two tons and cast by *Alejandro Gargollo* in 1753. This has been cracked by a too violent use of the clapper (*badajo*), which here rests on the floor. The Gorda is surrounded by eight other bells, and farther up are two more. In another stag eis the *Matraca*, worked by a curious piece of mechanism and pealed continuously from the Gloria of Maundy Thursday till the Gloria of the Saturday before Easter (48 hrs.). At the top is the *Cimbalillo* or *Esquilon*, used for summoning the canons (*prebendados*).

Opposite the W. front of the cathedral stands the **Palacio Arzobispal** (Pl. D, 5), or Archbishop's Palace, on the groundfloor of which is the *Biblioteca Provincial*, containing books and MSS. from the collection of Card. Lorenzana, a portrait of the historian Mariana, and other objects of interest (open 9-2).

The palace bounds the N.W. side of the PLAZUELA DE AYUNTAMIENTO, which affords the best view of the cathedral, including the Mozarabic Chapel with its cupola and the open-work steeple. — On the S.W. side of the plaza rises the —

Ayuntamiento (Pl. D, 5), or city-hall, built in the 15th cent. and remodelled in the 17th by *Dom. Theotocópuli;* it has a handsome façade in the classical style. The entrance is on the N.W. side. On the wall of the staircase are inscribed the following verses by *Gomez Manrique* (gold letters on a blue ground, now hard to decipher):

'*Nobles discretos varones*	'Good gentlemen with high forbears,
Que gobernais á Toledo,	Who govern Toledo city,
En aquestos escalones	As you ascend these civic stairs,
Desechád las aficiones,	Abandon all nepotic cares,
Çodicias, amór y miedo.	Fear, greed, and undue pity.

Por los comunes provechos
Dejád los particulares;
Pues vos fizo Dios pilares
De tan riquísimos techos,
Estad firmos y derechos.'

Think only of the State's behoof,
Not of the gain that lureth;
Since you' re the pillars of the roof
Which God provides, be yours the proof
That honour still endureth'.

Here also are portraits of Charles II. and his wife Marianne, by *Carreño*. The *Sala de Sesiones de Verano* contains fine 'azulejos' and some battle-scenes. — The balcony affords a good view of the cathedral.

The *Calle de Santa Isabel* leads to the S. from the Plazuela de Ayuntamiento to the remains of the alleged *Palace of Peter the Cruel* (?; p. 139). The old portal, in the Mudéjar style, is immured opposite, in the *Convento de Santa Isabel* (Pl. 7; D, 6). — Farther up is *San Andres*, the burial-church of the Fonsecas, modelled on the church of San Juan de los Reyes. There are four Gothic grave-niches at the end of each transept. The good paintings at the high-altar and the two side-altars date from early in the 16th century.

2. North-Eastern and Northern Quarters of the City.

The animated Calle del Comercio (Pl. D, E, 4), the chief business street of Toledo, beginning a little to the N. of the cathedral, leads to the Plaza de Zocodovér (Pl. E, 4), or *Plaza de la Constitución*, the focus of the city's life. The name Zocodovér is connected with the Arabic *Sûkh*, a market (comp. p. 426). The arcades of the large buildings surrounding it are occupied by shops and cafés. The Calle de la Lamparilla runs hence to the N. to the Miradéro (p. 144), and the Cuesta del Alcázar to the S. to the Alcazar (p. 152). The *Arco de la Sangre de Cristo*, on the E. side of the plaza, leads to the —

Cuesta del Carmen Calzado (Pl. E, F, 4), which descends to the Tagus. To the right in this street is the *Posáda de la Sangre*, the former *Mesón del Sevillano*, in which Cervantes lived; it has a picturesque court. To the left is the old ***Hospital de Santa Cruz** (Pl. E, 3, 4; visitors generally admitted, fee $^1/_2$-1 p.), now belonging to the large *Académia General Militar* (cadet academy) on the other side of the way. The hospital was built by *Enrique de Egas* in 1494-1514 for *Card. Pedro Mendoza;* it is in the form of a Maltese cross and is one of the masterpieces of the Spanish Renaissance (p. liv). Its prototype was the Colegio Mayór de Santa Cruz at Valladolid, and it served itself in turn as the model of the Colegio de Santiago at Salamanca. One of the finest features is the *Portal*, constructed of 'piedra blanca de la Rosa' and marble. It is adorned with the arms and motto ('Ave Maria gratia plena') of the founder; and over it is the Adoration of the Cross, with SS. Helena and Paul to the right, and the kneeling cardinal, St. Peter, and two attendants bearing mitre and helmet to the left. The beautiful plateresque windows and the elaborate sculptures of the inner gate also deserve attention. The two fine *Patios* have double rows of arcades. In the first of them is a *Staircase*, with handsome balustrades and a wooden ceiling in a Moresco-plateresque style. The *Church*, a noble

domed structure with fine Gothic doors, has been despoiled of all its contents. Some of the columns in the second patio were brought from the church of Santa Leocádia (p. 149).

Beyond the hospital the street, which is lined with acacias, descends, bending to the right, to the *Puerta de Doce Cantos* (Pl. F, 4) and the gorge of the Tagus. To the right, below, are the ruins of an *Acueducto Romano* (Pl. F, 4, 5). — Following the city-walls towards the N., we pass (right) several large mills and the *Turbina Vargas* (Pl. F, 4), or municipal pumping apparatus, which replaces the unsuccessful *Artificio*, built by *Giovanni Turriano* (p. 484) in 1568.

The ***Puente de Alcántara** (Pl. F, 3), at the N.E. angle of the city, in front of the *Puerta de Alcántara*, spans the Tagus in one large and one smaller arch. It is of Moorish origin (Arab. *al kantara* = bridge), but the present structure dates mainly from the time of Alfonso the Learned (1258) and Archbp. Pedro Tenório (1380). On the W. tower (1484) is a small statue of St. Ildefonso by *Berruguete*, with an inscription of Philip II. The bridge commands a striking view of the Tagus and of the city, culminating in the colossal Alcazar. — On the heights on the left bank of the river are the ruins of the *Castillo de San Servando* or *de San Cervantes* (Pl. E, 3), erected by Alfonso VI. to protect the convent of that name and the city, and renewed by Alfonso VIII. (view). The *Paséo de la Rosa* leads from the bridge to the rail. station (*Estación del Ferrocarril;* Pl. F, 3).

In the *Huerta del Rey*, to the N.E. of the station and close to the river, is the so-called *Palacio de Galiana*, the remains of a Moorish building, supposed to have been erected by the mythical *King Galafré* for his daughter *Galiana*, the equally mythical lady-love of Charlemagne. — It is referred to by Sancho Panza ('Don Quixote', chap. 55).

From the Alcántara bridge we now proceed to the N.W. and ascend the broad road which passes below the oldest Moorish walls (left) and then skirts the more recent city-walls (right), constructed by King Wamba (p. 131) to include the suburb (arrabál) of *Antequeruéla*. In about 10 min. we reach the old ***Puerta del Sol** (Pl. D, 3), a structure in the Mudéjar style, with horseshoe arches between two towers, probably built about 1100 and recently restored. Ascent of the gate, see p. 145. — A little farther up is the *Puerta de Alarcónes* (Pl. D, 3), above which is the *Miradéro* (Pl. D, E, 3), a promenade commanding a beautiful view. The buildings to the E. of the Miradéro occupy the site of King Wamba's palace.

From the Puerta del Sol the Calle Reál del Arrabál (Pl. D, 3) descends to the N.E. to the old church of *Santiago del Arrabál* (Pl. C, D, 3), built in the Mudéjar style in the reign of Alfonso VI., renewed in the 13th cent., and partly modernized in the interior in 1790. It possesses a well-preserved Moorish tower. Farther on is the *Puerta Visagra Actuál* (Pl. D, 2, 3), a double gateway, built in 1550 and restored in 1575. Its name is probably derived from the Arabic, either from *Bâb Shakra* (red gate) or *Bâb Shara* (field-gate). On the outside of the N. gate is the double eagle of Charles V.; on the

inside is a statue of St. Anthony, one of the tutelars of the city, by *Berruguete* (or *Monegro*). — We next traverse the attractive *Paséo de Madrid* (Pl. C, D, 2), or *Merchán*, which contains a few statues of the Madrid 'reyes' (p. 96) and commands an extensive view to the W. of the city-walls and the vega. At the N. end of it lies the huge **Hospital de San Juan Bautista** (Pl. D, 1; fee ½-1 p.), generally known as *Hosp. de Afuéra* ('outside'), built by *Bartolomé de Bustamante* in 1541 et seq. The façade is unfinished. From the N. side of the fine *Pátio*, which is divided into two parts by a colonnade, we pass through a Renaissance portal by *Berruguéte* into the *Chapel*, which is really a large church in the form of a Latin cross, surmounted by a lofty dome. Below the dome is the *Monument of the founder, *Abp. Juan de Tavéra*, by *Berruguéte* (p. lvi), who died at this hospital in 1561. — To the E. of the hospital lies the suburb of *Covachuelas*, the houses of which conceal the remains of a *Roman Amphitheatre* (Pl. 1; D, 1).

The **Puerta Visagra Antigua** (Pl. C, 3), now closed, is an ancient Arab gate of the 9th cent. and has preserved its original form almost unaltered. It lies a little to the W. of the Visagra Actuál and is reached by skirting the outside of the city-wall. — From this point a broad road, planted with trees, leads to the S.W. to the *Puerta del Cambron* (p. 149). Above this road, on the left, are the *Diputación Provincial* (Pl. C, 3), with some remains of the *Palace of the Burgas*, and the *Hospital de Dementes* (Pl. B, 3, 4), generally known as *El Nuncio* and called by Cervantes the Casa del Nuncio. — Another road leads to the W. from the Puerta Visagra Antigua to the Weapon Factory (p. 149), passing some insignificant *Roman Remains* (Pl. B, 2, 3), which may be those of a circus.

From the Puerta del Sol we now turn to the S.W. and re-enter the inner town by the *Puerta del Cristo de la Luz* (Pl. 2; D, 3). A little way up the hill is the ruinous ermita of —

El Cristo de la Luz (Pl. D, 3; fee to the conserje, who lives in the court to the left, ½-1 p.), a small but interesting mosque, built, according to a Moorish inscription on the façade, in 922 under Abderrahmân III., and incorporating some columns from a more ancient Visigothic church (comp. pp. xlvi, lxiv). The front half, with four columns and a lofty vault, is, however, the only old part of the present structure. The horseshoe arches, the vaulting, the arcades over the main arches, the windows, and other details all resemble those of the mosque of Córdova. Remains of mediæval wall-paintings have recently been discovered in the chapel proper. The name is derived from a legend which relates how the horse of the Cid, on the entry of Alfonso VI., knelt down opposite the mosque and refused to move from the spot. The wall opposite was then opened and a niche revealed, containing a crucifix and a lighted lamp from the original Visigothic church. The king thereupon celebrated in this mosque the first mass said in the conquered city (May 25th, 1085). — From the court of the church the conserje leads us up some steps to the top of the *Puerta del Sol* (p. 144), the works of which afford an interesting idea of the art of fortification in the middle ages. Wide view from the flat roof.

From the Cristo de la Luz the steep Cuesta de Carmelitos ascends to the S.W. to the church of *San Vicente Anejo* (Pl. D, 4), in the small plazuéla of that name, containing good pictures by Domenico Theotocopuli (El Greco). Adjacent is the *Académia de Dibujo* (Pl. C, D, 4), or academy of art, with a vestibule borne by Ionic granite columns. The collections are unimportant. Part of the building is occupied by the *Instituto de Segunda Enseñanza*, or grammar-school.

Narrow and tortuous lanes lead up and down from the Plazuela de San Vicente to the N.W. to the church of *Santo Domingo el Reál* (Pl. C, 3), the handsome portico of which is borne by four columns. To the W. is a wall with bells. The interior contains paintings by Theotocopuli. The grated room to the W. is picturesquely filled before 9 a.m. with the kneeling figures of white-robed Dominican nuns.

A few hundred yards to the W. of the Art Academy, at No. 9 Calle de la Misericordia, lies the ***Casa de Mesa** (Pl. 4, C 4; fee $^1/_2$-1 p.), containing a fine room in the Mudéjar style (65 ft. long, 23 ft. wide, and 40 ft. high), with rich arabesque decoration and a beautiful artesonádo ceiling. The building probably dates from the middle of the 15th century. Comp. p. xlvi.

A little to the W. is the Plazuela de Padilla (Pl. C, 4), where stood the house (torn down by Charles V. in 1522) of *Juan de Padilla*, the celebrated leader of the Comuneros (p. 63), and his wife *María*. — By following the street at the N.W. angle of this plazuela and then taking the first turning to the right, we reach the handsome church of **Santo Domingo el Antiguo** (Pl. C, 4), restored in 1575.

To the S.E. of the Casa de Mesa we reach the plazuela and church of *San Juan Bautista* (Pl. C, D, 4, 5), passing *San Clemente* with its fine Renaissance portal. Farther on is the *Post and Telegraph Office* (Pl. C, D, 5), whence we may either descend to the S.W. through the Calle de Alfonso Doce and the Calle de la Campana to *Santo Tomé* (see below), or proceed to the S.E., through the Callejón de Jesus y Maria and the Cuesta de la Ciudad, to the *Plazuela de Ayuntamiento* (p. 142).

3. Western and South-Western Quarters of the City.

To reach the S.W. part of the city from the Plazuela de Ayuntamiento (p. 142), we follow the Cuesta de la Ciudad, beginning opposite the main entrance of the Ayuntamiento, then turn to the left into the Calle de la Trinidad, and follow it to the Calle Santo Tomé (Pl. C, 5). In a side-street off the last, opposite each other, stand the churches of *San Antonio de Padua*, belonging to a Franciscan nunnery, and —

Santo Tomé (Pl. C, 5), originally a mosque, but rebuilt in the Gothic style in the 14th cent. at the cost of Count Orgáz. (The custodian of Santo Tomé and San Juan de los Reyes lives at Calle del Angel 18, between the two churches; fee for each $^1/_2$-1 p.) The beautiful tower, however, still retains most of its original character. In the interior, to the right of the main entrance, is a celebrated

painting by *Domenico Theotocópuli*, surnamed *El Greco* (p. lxviii), representing the burial of Count Orgáz (d. 1323) in this church and the miraculous appearance thereat of SS. Augustine and Stephen. Most of the mourners are portraits; the sixth man, counting from the right, is the painter himself. The rich vestments shown in the picture are still preserved in the cathedral; on that of the young priest to the left is depicted the Stoning of St. Stephen. El Greco painted the picture in 1584 and received for it 24,900 reales. To the left of the high-altar is a wooden statue of Elijah. — To the S. of St. Thomas's lies the tree-shaded Plazuela del Conde, with the *Palacio del Conde de Fuensalída* (Pl. 9, C 5; now a barrack), in which Charles V. stayed in 1537 and his wife Isabella of Portugal died.

Following the Calle de Santo Tomé and the Calle del Angel towards the W., we pass (to the left) the Escuela de Industrias Artisticas (p. 148) and reach the former Franciscan convent and church of —

***San Juan de los Reyes** (Pl. B, 5; custodian, see p. 146; entr. on the N.W. side). The convent was founded in 1476, after the defeat of the Portuguese at Toro, by the 'Catholic Kings', who meant it to be their burial-place. It was dedicated to their patron-saint John the Baptist. The first architect was *Juan Guas*, a Fleming. After the capture of Granada in 1492 and the foundation of the royal mausoleum there (p. 385), the chief object of San Juan disappeared and the building was protracted till the 17th century. Thus the edifice, begun in the late-Gothic style, shows a strong leaning towards the forms of the Renaissance. The chief portal, in the N. aisle, begun by *Covarrubias* in 1553, already shows all the symptoms of the decline of architecture. It is adorned with statues, a figure of the Baptist, and the arms and initials (F Y for Ferdinand and Ysabel) of the 'reyes'. On the granite walls hang a number of iron chains struck from the limbs of Christian captives found in Moorish dungeons. The sadly damaged figures of heralds on the buttresses of the choir also deserve notice.

The *Interior, much damaged by the French in 1808, was fitted up as a parish-church *(San Martin)* in 1840. It consists of a nave, destitute of aisles but flanked with chapels. There are four piers on each side, those at the W. end being incorporated with the coro alto. The transept occupies the whole width of the nave and chapels. To the E. of this is a kind of shallow apse, the *Capilla Mayór*, with a straight rear-wall. The Renaissance altar was brought from the suppressed church of Santa Cruz (p. 143). — The transept is elaborately adorned with sculptures executed in white stone. Against the N.W. and S.W. piers of the cimborio are the *Tribunas* or ambones for the royal family. The windows are flanked with figures and canopies. On the walls are statues of saints, Gothic tracery, with figures of children, and the colossal coats-of-arms of the 'Reyes',

supported by eagles and accompanied by their badges and initials. Long inscriptions in Latin and Spanish refer to the glories of the royal founders. The general effect is like ivory carving in stone; the whole breathes a most liberal spirit of artistic life and beauty. — The *Cupola* over the lofty arches of the crossing adds to the impression of light and space. — The vaulting below the high-choir, to the W., is painted with coats-of-arms.

The *Convent*, which lies to the S.E. of the church, was also devastated by the French in 1808. In 1846 it was fitted up as the Museo Provincial (Pl. 10; B, 5). The entrance is by door No. 33, above which is a large *Cross, surmounted by a pelican, between figures of the Virgin and St. John. The museum is open free on Sun. and holidays, 10-2; at other times visitors ring (fee $^1/_2$-1 p.).

Room I. Among the sculptures are the effigies from the tomb of Diego Lopez de Toledo and his wife Maria de Santa Cruz, the founders of the convent of San Mignél de los Angeles (15th cent.), and from that of Bishop Don Pedro Lopez de Ayala; bust of Card. Pedro Gonzalez de Mendoza (pp. 131, 135), from the Santa Cruz Hospital; statue of St. Ildefonso and bust of Giovanni Turriano (p. 144), by *Berruguete;* model for the retablo of the Chapel of St. Ildefonso (p. 138), by *Manuel Francisco Alvarez* — Among the pictures are a portrait of Torquemada, the Grand Inquisitor; a Holy Family, by *Ribera;* portraits and a Crucifixion by *Theotocópuli;* nine scenes from the Life of Christ, from the retablo of the church of Escalona, by a *Master of the Flemish School* (ca. 1520); a bird's eye view of Toledo, by *Dom. Theotocópuli;* and a Bearing of the Cross, by *Morales.* — In the middle of the room are four Arab well-heads, the largest from the Mesdjid al-djâmi' (p. 133). The cases contain the missal of Card. Ximénez (1499), a Gothic lock, a Pax of the 16th cent., and two Limoges enamels from the cathedral, one representing the Adoration of the Magi, the other the Betrayal of Christ (16th cent.). — On the right side of the room are decorations from Santa Maria la Blanca; wood-carvings from the Colegio de Santa Catalina (Toledo) and from the Palace of Peter the Cruel, with Arabic inscriptions; azulejos. To the left are collections of coins and medals and Toledan blades of the 16-17th centuries. — Room II, with a fine Renaissance cupola. Above the fine Gothic door is a *Relief*, representing a visit of the 'Catholic Kings' to the Convent of San Juan de los Reyes. On the walls are unimportant pictnres and sculptnres.

The convent is adjoined by the *Escuela de Industrias Artísticas* (Pl. B, 5), whence we visit the recently but unskilfully restored *Cloisters *(Claustro)*, one of the most brilliant creations of the Gothic art in Spain. The light groining is formed by strongly marked intersecting ribs; the windows are filled with exquisite tracery; the walls and pillars are profusely embellished with statues, pilasters, and canopies. A genuine piece of Moorish ornamentation, from the suppressed Convento de Agustinos Calzados, has been built into the N.W. wall. — To the S.W. of the convent lies the insignificant *Jardin Botánico* (Pl. A, 5). — For the adjacent church of *Santa Maria la Blanca*, see p. 150.

The terrace in front of the church affords a wide view of the Vega, the Sierra de San Bernardo, and the Sierra de Gredos (N.W.). A still more extensive view is obtained from the bare *Cerro de la Virgen de Grácia* (Pl. B, 4), a little to the N.E.

Descending from San Juan de los Reyes towards the N.W., we reach the *Puerta del Cambrón* (Pl. A, 4; 'thorn-bush'), formerly named the *Bâb al-Makarah*, built by Alfonso VI. in 1102 and restored in 1576. The outside of it bears a coat-of-arms; on the inside is an empty niche (see below), with an inscription. — In the *Vega Baja*, which lies below the gate to the N.W., is the ermita of —

El Cristo de la Vega (Pl. A, 3), or 'Christchurch-in-the-Fields', formerly known as the *Basilica de Santa Leocádia*. The first church on this site is said to have been built in the 4th cent., on the spot where St. Leocadia suffered martyrdom. This edifice was enlarged by the Visigothic *King Sisebut* (7th cent.) and became the meeting-place of several councils. Since its destruction by the Moors the church has been repeatedly restored (last in 1816), and Mr. Street believes that no part of it is earlier than the 12th century. We approach it through two small courts, one planted with cypresses and the other containing (left) niches with the tombs of the clergy. Over the main entrance of the church is a marble statue of St. Leocadia, by *Al. Berruguete* (p. lvi); it is half lifesize and originally stood in the niche on the inner side of the Puerta del Cambrón (see above). The saint is buried in the middle of the church. Over the high-altar is a large wooden figure of Christ on the Cross, the detached right arm of which has suggested several romantic legends. — In the court behind the house of the sacristan are two tablets (let into the wall) with Arabic inscriptions, and two columns, the smaller of which also bears an inscription (fee 50 c.).

On the Tagus, about 3/4 M. to the N.W. of this point, lies the Government **Weapon Factory** *(Fábrica de Espádas)*, erected in 1788 and now of comparatively little importance (visitors admitted, 8-12 and 1-6). The blades of Toledo were famous as far back as the Roman period, and Gratius Faliscus mentions the Toledo knife *(culter toletanus)* in his poem on the chase. Under the Moors their reputation increased. The *Arméros de Toledo* formed a guild by themselves. The finest blades *(armas blancas)* were made in the 16th cent., and specimens of them may be seen in the Armería at Madrid (p. 99) and elsewhere. The old Toledo blades were so elastic that they could be rolled up like a watch-spring (comp. p. 20).

We now return to the Puerta del Cambrón, and proceed thence to the S., along the outside of the city-wall, to the Puente de San Martin. About halfway, to the left, is the large *Matadero Publico* (Pl. A, 4), or public slaughter-house, which is said to occupy the site of the palace of *Roderick*, the 'Last of the Goths'.

On the river below is the so-called *Baño de la Cava* (Pl. A, 4, 5), where according to the story, Florinda (Arab. Zoraide), surnamed La Cava, the daughter of Count Julian, was bathing, when Roderick saw her beautie from the castle above. The result of his passion for her was the loss of his kingdom, as the outraged father summoned the Moors to aid his revenge (711). The so-called bath is really the pier *(torreón)* of a bridge. — In the middle of the town is the so-called *Cueva de Hercules* (Pl. 5; D, 4), which was said to be connected with an enchanted palace. Roderick caused it to be opened and found within an inscription foretelling the downfall of his throne. Comp. the 'Chronicle of Don Rodrigo' and *Scott's* 'Vision of Don Roderick'.

The imposing ***Puente de San Martin** (Pl. A, 5), which spans the Tagus to the W. of the town, was built in 1212 and renewed in 1390. It consists of five arches, that in the centre being about 100 ft. in height. Each end is guarded by a gate-tower, that to the N. bearing the arms of Toledo, while that to the S. retains its interesting old doors and is adorned with a statue of St. Julian by Berruguete. The gorge of the Tagus here is very imposing. To the right, below the city-wall, is the Baño de la Cava (see p. 149).

'A quaint story is told of the building of this bridge. The architect whilst the work was going on perceived that as soon as the centres were removed the arches would fall, and confided his grief to his wife. She with woman's wit forthwith set fire to the centring, and when the whole fell together all the world attributed the calamity to the accident of the fire. When the bridge had been rebuilt again she avowed her proceeding, but Archbishop Tenorio, instead of making her husband pay the expenses, seems to have confined himself to complimenting him on the treasure he possessed in his wife' *(Street)*.

Those who have not time to take the whole walk recommended at p. 152 should, at least, cross the bridge and ascend to (10 min.) *Nuestra Señora de la Cabéza* (Pl. B, 7), the *View from which should not be missed.

To the S.E. of San Juan de los Reyes (p. 147) lay the *Judería*, or old Jewish quarter. The rich Jews who lived here erected a castle to defend their property. Near the site of this castle stands the church of —

***Santa Maria la Blanca** (Pl. B, 5; fee $^1/_2$-1 p.), a building in the Mudéjar style, originally erected as a synagogue, probably in the 13th cent., and converted into a Christian church in 1405. In 1550 it was made into an asylum for penitent Magdalens, and in 1791-98 it was used as a barrack and storehouse. It is now under the care of the Comisión de Monumentos, which has repaired its ravages, though partly in plaster only. — We first enter a fore-court; to the right and left are two very early basins, used for the washing of feet. The exterior of the building is unpretending. It consists of a nave and double aisles, with three apses added by the Christians. The 28 horseshoe arches are borne by 32 octagonal piers and engaged piers in the walls. The bases are all in 'azulejo' work; the elaborate capitals are ornamented with pine-apples, etc. The spandrels are filled in with charming arabesque patterns. Above are a rich frieze and a triforium. The flat ceiling is of larch. The light enters by seven round openings in the side-walls, and by smaller openings in the W. wall, which was formerly adjoined by the women's gallery. The pavement is tiled. A kind of cellar-door, to the right of the entrance, leads to a crypt or vault below the church.

Continuing in the same direction and crossing the Plazuela del Barrio Nuevo, we reach the —

***Sinagoga del Tránsito** (Pl. B, 6; fee $^1/_2$-1 p.), erected about 1360-66 by the *Rabbi Meir Abdelí* at the expense of *Samuel Levy*, the rich Jewish treasurer of Pedro the Cruel (p. 437), who was afterwards executed by order of his royal master. On the expulsion of the Jews (1492) the 'Catholic Kings' handed over the building to the

Order of Calatrava and dedicated it to *San Benito*. The present name seems to refer to an old picture of the death or transition of the Virgin. The church, which is being restored, has no aisles. Its walls are elaborately decorated with arabesques, which in the delicacy and richness of their patterns are not inferior to those of the Alhambra. A Hebrew inscription, below the arms of Castile and Leon, celebrates the founder and the kings of Spain; another consists of extracts from the 83rd and 99th Psalms. The open ceiling is of cedar, adorned with ivory. The light enters through small grated windows *(Ajimeces)* in the upper part of the walls. Round the bottom of the walls runs an embedded arcade, resting on engaged columns with capitals of various forms. The high-altar occupies the site of the pulpit whence the rabbis expounded the law. In front of it are the tombs of several Knights of Calatrava.

The Paséo del Tránsito (Pl. B, C, 6) affords fine views. To the S., high above the Tagus, rises the *Cárcel Provincial* (Pl. C, 6), or provincial prison, formerly the *Convento de los Gilitos*. Opposite, on the steep and rocky S. bank, is the Ermita de Nuestra Señora de la Cabeza (p. 152). Below is the *Peña Tarpeya*, from which criminals were hurled into the ravine.

We now ascend to the N.E. to the Plaza de San Cristóbal (Pl. C, 6) and to the (left) Táller del Moro (Pl. C, 5), a dilapidated building in the street of the same name, erected in the middle of the 14th cent. and long the workshop *(táller)* of the masons employed on the cathedral (visitors ring at the gate; fee ½-1 p.). The extant remains consist of one large central chamber and two smaller ones, all richly decorated in the Mudéjar style. — The Calle de Santa Ursula and the Calle de la Ciudád lead hence to the N.E. to the *Plazuela de Ayuntamiento* (p. 142).

4. The Eastern Quarters of the City.

To the N.E. of the cathedral lies the small Plaza Mayór (Pl. D, 4, 5), also known as the *Plaza Reál* or *Plaza de Verduras* ('vegetable market'), the E. side of which is bounded by the *Teatro de Rojas* (p. 130). — From this plaza the narrow Calle de la Triperia (Pl. D, E, 5) leads to the S. to the prison of the *Hermandád* (Pl. 6; D, E, 5), with an interesting Gothic portal of the 15th century. On this are sculptured the armorial bearings of the 'Catholic Kings' (see p. 147), with the figures of an archer and an alguazil of the Hermandad. We then traverse the Plazuela de San Justo (Pl. E, 5), and pursue the same direction to the Franciscan nunnery of —

San Juan de la Penitencia (Pl. E, 5; no admission), which Card. Ximénez built in 1514, with the partial incorporation of the semi-Moorish palace of the Pantojas. It still retains many interesting Moorish ceilings, corridors, and rooms. The Church (entered from the S. side; fee 50 c.) exhibits a curious mixture of styles. The ceiling of the nave and choir is Moorish; the portal and choir

windows are Gothic; the rejas are plateresque; and several of the altars are baroque. Altar-pieces by *Theotocópuli*. On the left side of the choir is the Renaissance monument of *Francisco Ruiz*, Bishop of Avila (d. 1528; comp. p. liv), shaped like an altar and profusely adorned with figures.

We now retrace our steps and proceed to the right through the Cuesta de San Justo to the *Corralillo de San Miguel* (Pl. E, F, 5), whence we look down into the deep ravine of the Tagus. The Cuesta de Capuchinos leads hence to the N.W. to the —

***Alcázar** (Pl. E, 4, 5), which stands on the highest ground in Toledo. The site was originally occupied by a Roman 'castellum', which the Visigoths also used as a citadel. After the capture of the city by Alfonso VI. the Cid resided here as 'Alcaide'. Ferdinand the Saint and Alfonso the Learned converted the castle into a palace, which was afterwards enlarged and strengthened by John II., Ferdinand and Isabella, Charles V., and Philip II. It was burned down in the War of the Spanish Succession (1710), but was restored by Card. Lorenzana in 1772-75. The French set fire to it in 1810, and in 1882 the building, once more restored, was turned into a cadet academy. In 1887 the interior was gutted by a third conflagration, and since then it has been under restoration The W. façade, built under the 'Catholic Kings', is uninteresting; the portal is by *Covarrúbias*. The imposing S. façade, with its heavy rustica pilasters in the Doric style and its square corner-turrets, was built by *Martin Barréna* from designs by *Juan de Herrera*. The fortress-like E. façade dates from the reign of Alfonso the Learned. The N. façade, by *Enrique de Egas*, is effective from its huge proportions and its corner-towers. The sculptures on the windows are by *Berruguete*, those of the N. portal by *Juan de Mena*. The N. terrace commands a fine view. We thence enter the spacious patio, with its double arcades of Corinthian columns. On the S. side of the court is a handsome staircase by *Villalpando* and *Herrera*. In the middle stands a bronze group after *Pompeo Leoni* (original in the Prado Museum, p. 83), representing Charles V. as the conqueror of Tunis. This monument bears two inscriptions: Quedaré muerto en Africa ó entraré vencedór en Tunez (I shall stay in Africa dead, or enter Tunis as a victor); Si en peléa veis caer mi caballo y mi estandarte, levantád primero este que á mi (if in the battle you see my horse and standard fall, raise the latter before raising me).

The following *Walk is recommended (ca. 1½ hr.; guide advisable, as our Map is not absolutely accurate). From the *Puente de San Martin* (Pl. A, 5; p. 150) we ascend to the S.E. by the road on the left bank of the Tagus to the ermita of **Nuestra Señora de la Cabeza** (Pl. B, 7), which commands a splendid view of the city and of the mountains to the S. We then retrace our steps for a few hundred yards and follow the road descending into the valley of the *Cabeza*. Farther on we ascend again and proceed along the slope of the mountains to the ermita of *La Virgen del Valle* (Pl. E, 7, 8). Hence we descend into the valley of the *Degollada* (Pl. F, 7),

then ascend and proceed towards the N. to the *Castillo de San Servando* (Pl. F, 3; p. 144), above the *Alcantara Bridge* (p. 144).

About 7 M. to the S.W. of Toledo lies the little town of *Guadamúr*, with the castle of Pedro Lope de Ayála (15th cent.). The Visigothic crowns mentioned at p. 100 were found at *Guarrazar*, near Guadamúr.

10. From Venta de Baños *(Madrid)* to Palencia and Santander.

143 M. Railway *(Compañía del Norte)* in 9 hrs. (fares 30 p. 90, 22 p. 95, 12 p. 45 c.). From Madrid to Santander, 316 M., one train (*tren correo*, with through-carriages) daily in 19½ hrs. (fares 63 p. 70, 46 p. 55, 27 p. 20 c.). In summer the *tren correo* performs the journey in 16 hrs., and there is also a slow train *(tren mixto)* taking 23 hrs. — Railway restaurants at *Venta de Baños* and *Reinosa*.

Venta de Baños, see p. 28. — The train turns towards the N., crosses the *Canal de Lagranja*, and runs parallel to the river *Carrión* and the *Canal de Castilla* (pp. 28, 42), with the hills of Palencia and Magaz to the left and right. To the left lie *Calabazanos* and *Villamuriel de Cerrato*, the latter with a Romano-Gothic church of the 14th century.

7 M. **Palencia** (*Gran Hotel Continental*, Barrio Nuevo 14, an indifferent Spanish house, pens. 6-7 p., omn. at the station; *Café Suizo*, Calle Mayor Principal 89; *Post and Telegraph Office*, Calle San Francisco; *Baths of Dr. Fuentes*, Paseo de la Orilla del Rio), the capital of a province and the see of a bishop, is a city of 16,100 inhab., situated on the left bank of the Carrion. It was originally founded by the Vaccæi, a Celtiberian tribe, and was not subdued by the Romans without an obstinate resistance. During the 12th cent. Palencia was the seat of the Castilian kings and Cortes, and several church councils were held here. In 1520 it took part in the Comunero rebellion (p. 63), and its rigorous castigation by Charles V. put a term to its importance.

From the railway-station we cross the Plaza de Leon and follow the Calle de la Vireina and the Calle del Emperador to the Plaza San Antolín, where the cathedral stands.

The *Cathedral, dedicated to *St. Antolin*, was begun in 1321, but dates mainly from the end of the 15th and the 16th century. It is one of the finest examples of the second or florid period of the Spanish pointed style (14-16th cent.), but the exterior offers little of interest except the elaborate S. portal *(Puerta del Obispo)*, which is flanked by a lofty campanile. The interior, however, produces a singularly harmonious impression, with its clustered columns, its delicately ornamented windows and triforia, and the fine vaulting of the nave. An unusual feature is the second transept, interposed between the capilla mayor and the fine plateresque Capilla del Sacramento. The retablo of the high-altar (p. lxvi) is adorned with rich sculptures in the plateresque style (1530). The custodia, exhibited only on Corpus Christi Day, is by *Juan de Benavente* (1582). The

beautiful choir-stalls date from 1650. The choir-screen is by *Gaspar Rodriguez*. On the outside of the walls of the capilla mayor are the tombs of the Abbots Diego de Guevára (Epistle side), Francisco Nuñez, and Rodrigo Enriquez (Gospel side), all of the 16th century. The trascoro, by *Gil de Siloe* (p. li), contains a finely carved pulpit, by *Higínio Balmaseda*, and an altar-piece by *Juan de Holanda* (Virgin and St. John surrounded by scenes from the life of Christ). In the Capilla de Santa Lucia is a picture by *Zurbarán*, St. Catharine praying. The Sala Capitular contains some excellently preserved old Flemish tapestry *(tapices)*, representing the Adoration of the Magi, the Ascension, the Raising of Lazarus, and the Seven Deadly Sins. The cloisters, with a portal by *Al. Berruguete* (p. lvi), have been partially built up and disfigured. The somewhat fatiguing ascent of the tower (fee 1 p.) rewards the climber with a fine panorama of the city, the hills of Ostero and San Juan, the river Carrion, and the far-stretching Tierra de Campos. — Adjoining the cathedral is the *Hospital de San Antolin*, dating from the 12th century.

The parochial church of *San Miguel* (generally closed), in the Calle Mayor Antigua, is a Romano-Gothic building of the 13th cent., with a tower erected for purposes of defence. In the N. part of the town (Plaza San Pablo) is the Dominican church of *San Pablo* (15th cent.), with a plain Renaissance façade, fine vaulting over the nave and aisles, and handsome choir-stalls (16th cent.). The *Capilla Mayor contains a fine carved altar (early 16th cent.) and monuments of the Marquises of Poza, by Al. Berruguete and Pompeo Leoni. In the transept is a handsome Gothic altar, with a carving of the Pietà. — The church of *San Lazaro* contains a good copy of a Madonna by Andrea del Sarto and six panels with scenes from the Life of Christ by Juan de Flandes.

The *Ayuntamiento* contains some Roman tombstones. — The lunatic asylum of *San Juan de Dios* (the former Hospicio de San Lazaro), to the S.E., is said to have been the house of the Cid (pp. 30, 40). — The *Paseos del Salon* and *de los Frailes*, to the S. of the town, afford pleasant resorts for summer-evenings.

Excursions (by omnibus) may be made to (3 M.) *Fuentes de Valdepero*, the castle of which made a celebrated defence against the Comuneros (1520), and to the (22 M.) picturesquely situated *Carrión de los Condes*, the ancestral seat of the doughty Counts of Carrión, whose prowess is celebrated in the Chronicle of the Cid. Here are the Romanesque church of Santa Maria del Camino and the fine cloisters of the Benedictine convent of San Zoilo (16th cent.; comp. p. lvi).

Beyond Palencia the railway traverses the endless flats of the *Tierra de Campos*. To the left lies *Husillos*, one of the oldest abbeys in the kingdom of Leon (12th cent.). — 15 M. *Monzon de Campos*, at the confluence of the Carrion and the Ucieza, was once a royal residence but is now an impoverished village with a ruined château *(Palacio de Altamira)*. To the N. and E. are barren heights crowned by the ruined fastnesses of *Castillo* and *Castillon* (12th cent.). —

We cross the Ucieza and pass several unimportant stations. To the W. of (35 M.) *Cabañas* is a mediæval watch-tower, 130 ft. high and with walls 13 ft. thick. It now belongs to the Marquis Villatorre.

Beyond (39 M.) *Osorno* the train crosses the *Abanades* and *Espinosa*, and then runs through the fertile valley of the *Boedo*. 45 M. *Espinosa de Villagonzalo*, once strongly fortified. We then ascend the ridge of *San Cristobal*, crossing it at a height of 2825 ft. To the left is *Santa Cruz de Boedo*, to the right *San Cristobal*. We cross the *Pisuerga*. — 53 M. *Herrera*, on a pleasant hill to the left, was the scene of a bloody engagement with the Carlists under Merino and Balmaseda (1834).

The train follows the left bank of the Pisuerga. To the right, in the distance, are the mountain-chains of Oño and Pancorbo (p. 27). 57 M. *Alar del Rey*, the terminus of the *Canal de Castilla* (pp. 28, 42). Well-watered valleys, used both by the industrialist and the husbandman, alternate with picturesque tracts of rock. Near (63 M.) *Olleros*, on the heights of *Villaescusa*, the train crosses the Pisuerga three times. River and railway now enter the wine-growing valley of the *Cameta* through the gorge of *Cangosto*.

68 M. **Aguilár de Campóo**, the Roman *Vellica*, is a small town with 1500 inhab., picturesquely situated on the left bank of the Pisuerga. It attained a high degree of prosperity in the 13-15th cent., and the 'Catholic Kings' made it the seat of a margrave. The first to hold the title was the powerful Fernandez Manrique, who entertained Charles V. here in 1517 and 1522. This period is recalled by the ruins of the town-walls and castle and by the armorial bearings on several old palaces. A visit may be paid to the Romanesque church of *Santa Cecilia* and the early-pointed *San Miguel*, containing monuments of the 12-16th centuries.

A pleasant ronte leads to the W. from Aguilar to the once celebrated Premonstratensian convent of *Santa Maria la Real*. The convent dates from the 11th cent., but it has been several times rebuilt and has lost many of its old columns and capitals. The cloisters, as seen from the upper arcade, still form a model of the Romanesque style.

Near (72 M.) *Quintanilla de las Torres* are some coal-pits. — 76 M. *Mataporquéra*, situated at the foot of a hill to the left, is the first place in the province of *Santander* and the junction of the railway from *La Robla* (Leon) to *Bilbao*. — Farther on we see on both sides hilly districts broken up by well-tilled valleys with watercourses and roads. — 81½ M. *Pozazal* (3230 ft.) is the highest point of the railway.

88 M. **Reinosa** *(Fonda Universal; Rail. Restaurant)*, with 3000 inhab., lies in a green valley watered by the *Ebro* and *Hijar*. In the neighbourhood are many factories, mills, agricultural establishments, and deposits of brown coal. Pleasant walks may be taken to the *Vista Alegre* and in the *Paseo de las Columnas*.

Cervatos, about 3 M. to the S.W. (omnibus), possesses a curious early mediæval church (11th cent.), which is yearly becoming more dilapidated.

The doorway, capitals, and friezes are covered with rude sculptures, many of a grossly obscene character.

The train crosses the Ebro, threads a tunnel 3/4 M. long, and follows the course of the *Besaya* through a fine mountainous and wooded district, forming the finest part of the line. The direct distance between (96 M.) *Pesquera* and (108 M.) *Barcena* is less than 2 M., but to accomplish the descent the railway has to make a détour of 12 M., with seven sharp curves and eight tunnels, passing *Montabliz* and the *Mediaconcha Valley.* — 111 M. *Molledo;* 112 M. *Santa Cruz;* 114 M. *Las Fraguas;* 119 M. *Los Corrâles*, in the midst of the fertile Buel valley; 122 M. *Las Caldas de Besaya* (Gran Hotel), a picturesquely situated watering-place with frequented thermal springs.

125 1/2 M. *Torrelavega*, founded by Garzilaso die la Vega and once a fief of the Mendoza family, is now the ch ef focus of the iron-mining of the province of Santander. Pop. 7745. — 130 1/2 M. *Renedo;* 136 M. *Guarnizo;* 138 M. *Bóo*, with a good distant view of the Bay of Santander.

143 M. *Santander*, see p. 23.

11. From Palencia to Leon *(Gijón, Corunna).*

77 M. Railway (*Ferrocarriles del Norte*) in 3 1/4-5 3/4 hrs. (fares 14 p. 75, 11 p. 5, 6 p. 65 c.). — Through-train to Corunna, see p. 182.

Palencia, see p. 153. — The railway runs to the N.W. across the *Tierra de Campos.* On the bare hills to the right are the ruins of the fortresses of *Castillo* and *Castillon* (p. 154). 3 1/2 M. *Grijota;* 7 M. *Villaumbrales;* 9 M. *Becerril.*

13 M. *Paredes de Nava*, the birthplace of Alonso Berruguete (p. lvi); 17 1/2 M. *Villalumbroso;* 22 M. *Cisneros*, once the seat of the distinguished family of that name; 29 M. *Villada;* 35 M. *Grajal de Campos*, with a picturesque ruined castle of the 15th century.

38 M. **Sahagún,** a town of 2730 inhab., was the *Camala* of the Romans and is often mentioned in the chronicles of the middle ages. The ruined *Benedictine Abbey of Sahagun*, visible from the railway, was erected over the graves of SS. Facundus and Primitivus and exercised the greatest influence on the history of the land during the 10-15th centuries. In the following period, however, the monastery suffered so much from internal quarrels, earthquakes, and conflagrations, that nothing remained at the end of the 18th cent. but a pile of ruins. The *Capilla de San Mancio* (12th cent.) contains the fine tomb of Alfonso VI. (comp. also p. lv).

Farther on the train crosses viaducts and the *Cea.* To the right is the picturesquely situated convent of *Trianos.* 42 1/2 M. *Calzada;* 50 M. *El-Burgo-Raneros;* 60 M. *Santas Martas.* We enter the delta of the *Porma*, *Bernesga*, and *Esla*, crossing the last-named river by

CATEDRAL DE LEON

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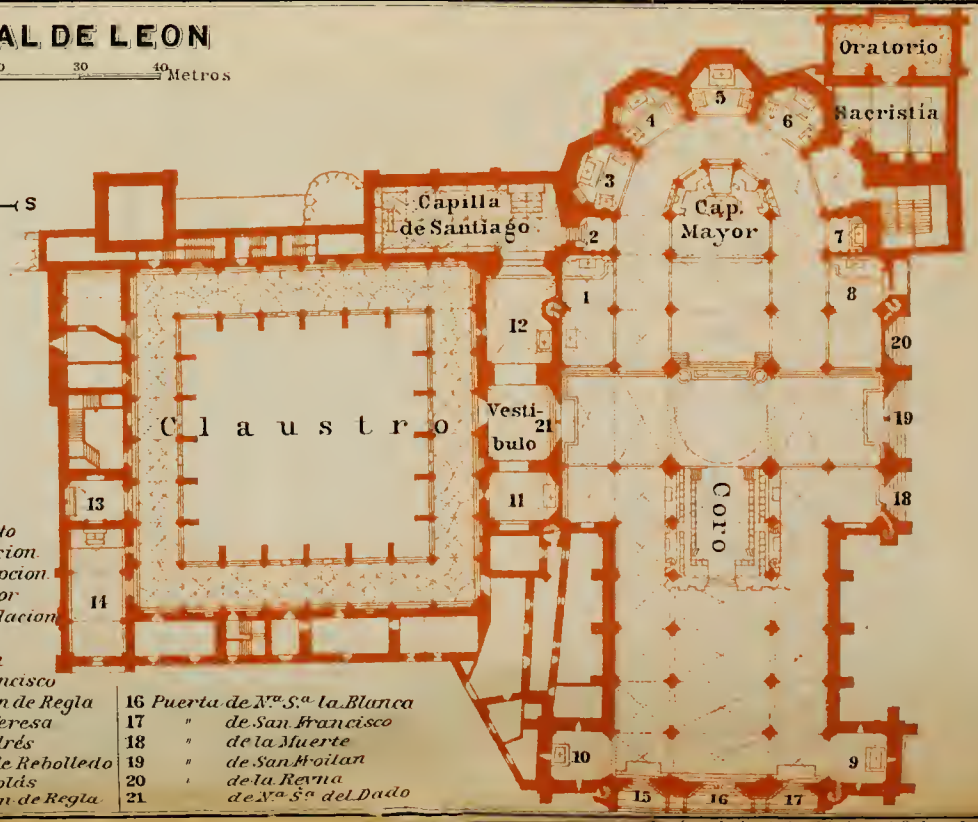


1 Capilla de Nuestra Señora del Dado
2 Capilla del Transito
3 " de la Asuncion
4 de la Concepcion
5 del Salvador
6 de la Consolacion
7 " del Cristo
8 " del Carmen
9 " de San Francisco
10 " de San Juan de Regla
11 " de Santa Teresa
12 " de San Andrés
13 " del Conde de Rebolledo
14 " de San Nicolás
15 Puerta de San Juan de Regla
16 Puerta de Nra. Sa. la Blanca
17 " de San Francisco
18 " de la Muerte
19 " de San Froilan
20 " de la Reyna
21 de Nra. Sa. del Dado

a bridge 330 yds. long. — 65 M. *Palanquinos*, a favourite summer resort of the Leonese; 71 M. *Torneros*.

76½ M. *Leon*. The rail. station (restaurant) lies ¾ M. to the W. of the town; hotel-omnibuses meet the trains.

Leon. — **Hotels.** *Hôt. Noriega, Calle San Marcelo; Hôt. de Paris, Calle San Marcelo and Calle del Cid 2, an indifferent Spanish house, pens. from 6 fr. — **Cafés.** *Suizo*, Calle Ordoño Segundo 1; *Rueda*, Calle San Marcelo 8. — **Baths**, Calle Ordoño Segundo 19.

Post Office, Calle Cuatro Cantones 9. — **Telegraph Office**, Calle San Marcelo 8.

León (2625 ft.), the capital of the province of the same name and the seat of a bishop, is a city of 15,300 inhab., situated at the confluence of the *Torio* and the *Bernesga*, in a plain abounding in trees and meadows. The name is derived from the fact that the Seventh Roman Legion *(Gemina Pia Felix)* occupied a fortified camp here. In the 6th cent. the place was stormed, after a valiant resistance, by *Leovigild* and his Goths, and it remained in their possession until 983, when it was wholly destroyed by the Arabs. Its period of glory began with *Alfonso V.*, who invested it with many privileges ('buenos fueros'), and was at its height in the 11-13th centuries. After the union of the kingdoms of Castile and Leon the town sank into obscurity, from which it momentarily emerged in 1521, as one of the chief seats of the Comuneros (p. 63). Visitors who now wander through its deserted, narrow, and irregular streets will find the cathedral, the royal tombs, and the city-walls the only reminders that Leon was once the proud capital of a kingdom that stretched from the Atlantic Ocean to the Rhone. — The climate is very raw, and in winter the mercury often sinks to 10-15° Fahr. below freezing-point or even lower.

The business of the town is focussed in the Plaza Mayór, or *Plaza de la Constitucion*, which is surrounded with arcades. This square was formerly used for fêtes and processions, and is now the scene of several markets, which afford (especially on Sat.) a good opportunity to study the ways and costume of the neighbouring peasantry. On the W. side stands the *Consistorio*, or court-house, a handsome building flanked with towers (1677). — The Calle Nueva leads hence to the N. to the Plazuela de la Catedral, with the seminary, bishop's palace, and cathedral.

The ***Cathedral** *(Santa Maria de Regla)*, one of the grandest examples of the Gothic style on Spanish soil, is smaller than the cathedrals of Toledo, Burgos, and Seville, but excels them in delicacy of execution. It is closely allied with the cathedrals of N. France, such as those of Rheims and Amiens (comp. p. xlv). It occupies the site of the old Roman baths and of a palace of Ordoño II. (10th cent.), which was early transformed into a church. The present building, of which the foundation-stone was laid by *Bishop Manrique de Lara* in 1199, was actually begun in the early-

Gothic style about 1250 and was not finished till the close of the following century. The chief master-builders seem to have been *Pedro Cebrian*, *Enrique*, *Guillen de Rohan*, and *Juan de Badajoz*. The building was repeatedly restored, but the discrepancies of style, visible mainly on the exterior, produce a by no means unpleasant effect. The ground-plan is in the form of a Latin cross, with nave and aisles, transept, a choir with double aisles, an ambulatory, and radiating chapels. The total length is 298 ft., the breadth 131 ft., the height of the nave 98 ft. The building material is yellowish limestone. The restoration, begun in 1860, is still in progress.

Mr. Street, after emphasizing the fact that this cathedral must be regarded as a French, rather than as a Spanish church, goes on to say: 'it is, indeed, in almost every respect worthy to be ranked among the noblest churches of Europe. Its detail is rich and beautiful throughout, its plan very excellent, the sculpture with which it is adorned quite equal in quantity and character to that of any church of the age, and the stained glass with which its windows are everywhere filled, perhaps some of the most brilliant in Europe'.

The *Main* or *W. Façade* is very imposing, with its three ornate doorways, its arcade of colonnettes, its large rose-window (25 ft. in diameter), and its turret-flanked gable. The effect has been much enhanced by the removal of the additions of the Renaissance. In the niche to the left of the main portal is a small column with the escutcheon of Leon and Castile and the legend 'locus appellationis', marking the site on which justice was anciently administered. On the pillar between the two openings of the main portal (Pl. 16) is a statue of Nuestra Señora la Blanca. The reliefs in the spaces over the doors represent the reward of the just and the punishment of the wicked. Above is Christ as the judge of all. Over the N. (left) portal (Pl. 15) are represented the Visitation, the Nativity, the Adoration of the Magi, the Flight into Egypt, and the Massacre of the Innocents. Above the S. (right) portal (Pl. 17) are the Death and Coronation of the Virgin. The doors of the N. portal (Pl. 15) are carved with scenes from the Passion. The gable above the wheel-window is occupied by a relief of the Annunciation and a figure of the Saviour. — The *Towers* flanking the façade are unequal in height and very unlike in appearance. The older one to the N. (213 ft. high), with round windows, looks somewhat heavy. The late-Gothic *Torre del Reloj* to the S. (224 ft. high) dates from the 15th cent. and rises in five stages, with buttresses and finials at the angles and an elegant open-work spire. Above and below the cornice between the first and second story is the inscription: 'Maria-Jesus XPS-Deus homo'; higher up, 'Ave Maria-Gratia plena-dominus tecum'.

The *S. Façade* of the church is also very beautiful, with its airy flying buttresses, its slender finials, its magnificent windows, and the tasteful balustrade on the top. The façade of the S. transept, like the W. façade, has been re-erected and purged of its Renaissance disfigurements; it also has three richly decorated portals

(15th cent.), galleries of small columns, a row of windows, and two rose-windows. Above is a statue of St. Froilán.

The richly articulated *Choir* is best surveyed from the Plazuela de Puerta Obispo.

The INTERIOR, which is throughout in the style of the 14th cent., makes an effect of extraordinary grace and lightness, with its finely articulated circular piers, its elegant triforium gallery, and its 230 traceried windows, some of which are 40 ft. high. The height to which it was carried seemed so reckless and hazardous in proportion to the solidity of the supports, that some of the openings in the aisles were built up, perhaps with exaggerated caution, soon after the completion of the building. This masonry, however, has now been removed — much to the advantage of the general effect. The stained glass of the windows, dating from the 13-16th cent., has been nearly all taken out during the restoration. At present the only old windows in place are those of the capilla mayor, the Capilla de Santiago (p. 160), and the large rose-windows in the W. front and N. transept, showing the Virgin and Saviour encircled by kings and angels making music.

The *Coro*, in the middle of the nave, dates from the 15-16th cent., and contains the organs, the tribunes for the choristers, and two rows of stalls *(Silleria)*. The latter, carved in walnut, with finely ornamented patterns and figures on the backs, and a most elaborate open-work frieze, are a masterpiece by *Fadrique*, *John of Malines*, and the Dutchman *Copin*. The two canopied stalls in the upper row are destined for the bishop and for the king, as hereditary canon of the cathedral. The reliefs near the entrance, in a more mature Renaissance style, are ascribed to *Rodrigo Aleman*. The *Trascoro* is of alabaster and is executed in the plateresque style with rich gilding and painting; it has, however, been spoiled by an ugly door and other later additions. The reliefs represent scenes from the New Testament, the figures are Church Fathers and Apostles.

The *Capilla Mayor* is undergoing restoration and cannot be seen to advantage. The screens enclosing it date from the 15-16th centuries. — In the *Ambulatory* are two marble altars in the Renaissance style, with the cinerary urns of *SS. Alvito* and *Pelayo*, Bishops of Leon. At the back of the capilla mayor is the elaborate *Monument of Ordoño II.* (d. 923), executed in the 15th cent. and adorned with the so-called 'estofado' painting. In the middle lies the effigy of the king, with a dog at his feet. To the left and right of the niche are a monk and a herald, directing attention to the inscription. A warrior (below, to the right) is guarding the Leonese coat-of-arms, before which flee a number of Moors. The difference of style between the upper and lower parts seems to indicate a later modification of the original plan. — Near Ordoño's tomb are old frescoes of the Entombment and the Mocking of Christ, lately unskilfully restored. — To the left of the tomb of St. Pelayo is the

Portada del Cardo, a door of the 15th cent., elaborately adorned with foliage and fruit, and intended for the admission of the acolytes to the high-altar.

The *Capilla del Carmen* (Pl. 8) was constructed by *Bishop Pedro de Vaca* in the 15th cent.; to the right of its high-altar is the tomb of *Bishop Rodrigo* (d. 1532), with an interesting relief of a funeral procession. — In the *Capilla del Salvador* (Pl. 5), to the left, is the monument of Countess Sancha of Leon by *Juan Lopez* (14th cent.); the reliefs are said to refer to the murder of the countess by her covetous nephew, who was forthwith torn asunder by horses. — The *Capilla de la Concepcion* (Pl. 4), dating from 1230, contains (left) the tomb of Bishop Manrique (p. 157). — In the *Capilla de la Asuncion* (Pl. 3) is the monument of Bishop Arnaldo (d. 1235), one of the bitterest persecutors of the Alhigenses. — The *Capilla de Nuestra Señora del Dado* (Pl. 1) was founded by Bishop Manrique. Over the altar is the painted figure of 'Our Lady of the Die' (dado), a fine and characteristic work of the Gothic period. Its name is explained by the story that a gambler, having unsuccessfully called on the aid of the Virgin, threw one of his dice at the figure, which forthwith began to bleed. — The stained glass windows of the *Capilla de Santiago*, which was erected in the middle of the 16th cent. by *Juan de Badajoz* in a late-Gothic plateresque style, are among the best-preserved in the cathedral. Fine, too, are the richly carved and whimsical friezes and the grotesque supports of the pillars (Queen of Sheba, Samson with the lion, Monk reading, satirically inscribed 'legere non intelligere', etc.). To the right and left of the altar, and on the altar itself, are four silver caskets, containing the remains of SS. Alvito, Pelayo, Froilán, and Antolin, and a silver custodia (16th cent.), with portraits of St. Froilán and various Apostles and Church Fathers.

The *Cloisters, which are 98 ft. square, show, in consequence of later restorations, a curious mixture of Gothic and Renaissance forms and rank among the most beautiful in Spain. The mural paintings, executed by *Maestre Nicolas* and *Lorenzo* in 1464-70 (comp. p. lxviii), are now very dilapidated. Those in best preservation are Christ with the Scribes and Pharisees (N.W.), Scourging of Christ (N.W.), and the Last Supper (N.). — On the N. side of the cloisters is the *Chapel of Count Rebolledo* (Pl. 13), with the monument of this nobleman (d. 1636), who was a Spanish general and ambassador at the court of Denmark. The adjoining *Staircase*, leading to the chapter-house, erected by *Bishop Pedro Manuel*, is one of the most important creations of the plateresque style.

The most interesting MS. in the Chapter Library is the palimpsest of the Lex Romana Visigothorum, discovered by Dr. R. Beer in 1888 (No. 15). Others of importance are Nos. 8, 9, 16, 26, 27, and 36.

On leaving the cathedral, we proceed to the W., passing the *Neptune Fountain* and following the Calles de la Catedral and San Marcelo, to the Plazuela de San Marcelo. This square is ad-

joined by the *Theatre*, the *Hospital*, the *Town Hall*, and other interesting buildings. The *Ayuntamiento* (town-hall), with Doric-Ionic façades to the N. and E., was built by Juan Ribera in 1585. Adjacent is the church of *San Marcelo*, dating from 1096 but disfigured by later restorations. Opposite (N. side of the plaza) is the *Casa de las Guzmanes*, resembling an Italian palace and built in 1560 by Bishop Juan Quiñones y Guzman, an ancestor of the ex-Empress Eugénie. It is now the seat of the provincial diet. — The Calle del Cid, just beyond this building, leads to the —

***Colegiata de San Isidoro,** an early-Romanesque edifice, resembling in many respects the cathedral of Santiago. It was founded by Ferdinand I. of Castile in 1005, for the reception of the remains of St. Isidoro and other martyrs, as well as for a royal mausoleum. It was altered or rebuilt by *Master Pedro Vitamben* and not consecrated until 1149, while even then its decorations were probably still incomplete. The main façade, which is strengthened by massive buttresses, is adorned with quaint old reliefs (p. xlvii). Above the right portal (now walled up) are the Descent from the Cross and Deposition in the Tomb, with SS. Paul (r.) and Peter (l.). In the tympanum of the left portal is the Sacrifice of Abraham, under a zodiacal frieze. The upper stage, with the arms of Castile and an equestrian statue of St. Isidoro, dates from the 16th century.

Interior (open after 3 p.m.). The nave, 26 ft. in width, is roofed with barrel vaulting, the aisles with quadripartite vaulting. To the left of the entrance is the simple stone sarcophagus of the architect Vitamben, near which is a Romanesque font. The cusped and stilted arches of the spacious transept, which is also roofed with a barrel-vault, betoken Moorish influence. The capilla mayor, which is enclosed by a handsome reja and roofed with star-vaulting, was built in the late-Gothic style in 1513 to take the place of two earlier apsidal chapels. It is one of the few in Spain in which the Host is on constant exhibition ('de manifiesto'). On the high-altar is a silver shrine with the bones of St. Isidoro. To the right and left are small semicircular apses, forming the E. terminations of the aisles. — The *Treasury* contains a magnificent silver processional cross (16th cent.), one of the finest works of the kind in Spain. — The left aisle is adjoined by the *Cloisters*, with the old refectory. — At the W. end of the nave is the *Royal Pantheon*, the tombs in which were destroyed by the French in 1808. The *Capilla de Santa Catalina*, or larger of the two chambers of which the Pantheon consists, is a rectangular structure of the 16th cent., with early-Romanesque paintings. It is roofed with six quadripartite vaults, borne by two columns. A few of the stone coffins are still extant.

The Convent Staircase, a richly decorated work of the Renaissance, should not be overlooked. — The Library contains a number of interesting early printed books and several valuable MSS. The best now here is a Bible of 960, adorned with exquisite miniatures by the Presbyter Sancho. The library also contains the battle-standard of Alfonso VII. — In the

Muniment Room is an agate chalice of the 11th cent., richly adorned with precious stone.

The Calle de Renueva leads from San Isidoro towards the N.W. to the ***Convent of San Marcos,** situated on the left bank of the Bernesga (adm. free, 9-3; at other times for a fee). The original building on this site was a hospital for the pilgrims to Compostela. The new building, planned by Ferdinand the Catholic, but not begun till the reign of Charles V., was substantially the work of *Guillermo Doncel*, *Orozco*, and *Juan de Badajoz*. The main façade, turned towards the S., and now in a sad state of dilapidation, ranks among the finest examples of the plateresque style, not only in the monumental nobility of its plan, but also in the wealth and charming execution of its decoration. The graceful festoons and delicate friezes, the medallions on the plinth, and the superb main portal (which recalls the Certosa of Pavia) are also noteworthy. The interior of the convent-church, which has never been finished, also produces a most agreeable impression, with its aisleless nave, spacious transept, and lofty vaulting. The beautiful choir-stalls, dating from 1541, were freely restored in 1721. The *Sala Capitular* (with a richly carved ceiling of the 16th cent.), the sacristy, and the cloisters are hardly less interesting. The lower stage of the last now contains the *Museo Provincial.*

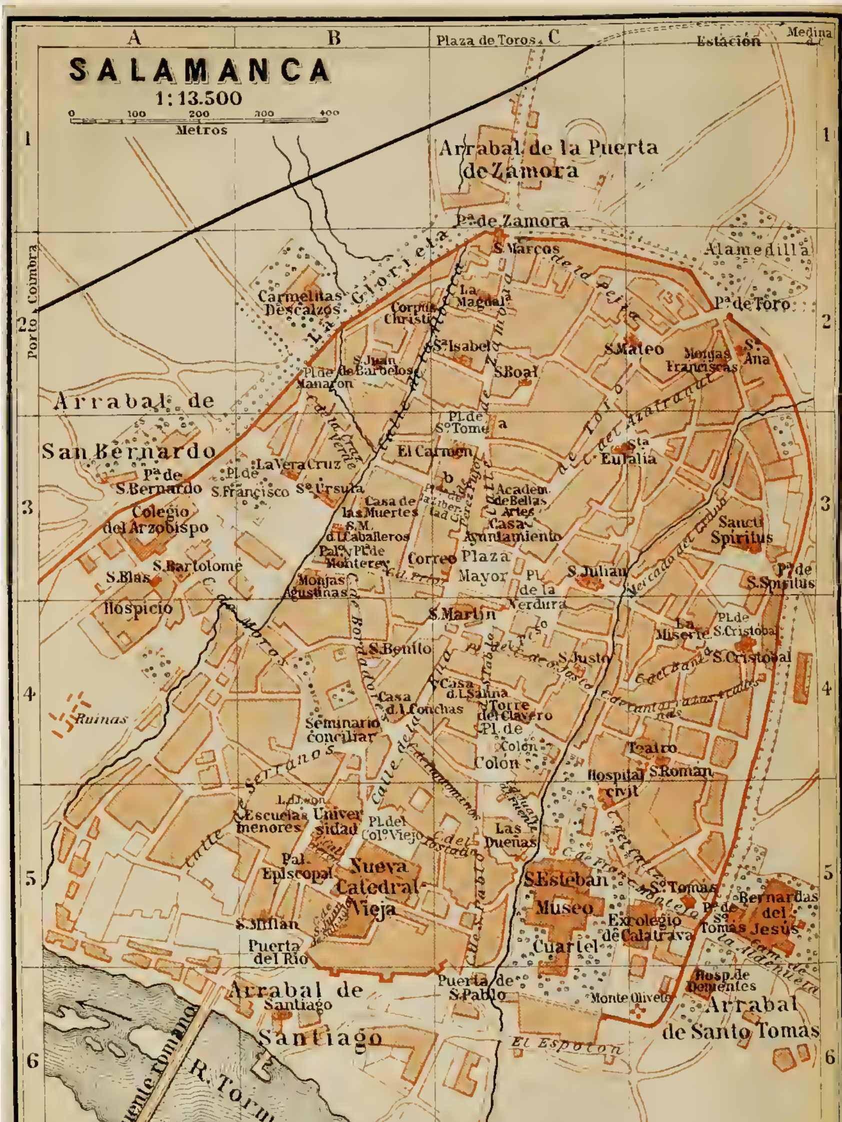
The Museum contains some remarkable Roman monuments, most of which were found in the town-wall, which they had been employed to repair. Among these is a large *Altar to Diana* of the time of Trajan or of Hadrian, dedicated by a commander of the 7th Legion in gratitude for a sucessful hunting-expedition, the results of which (boars' tusks, stags' antlers) are celebrated in graceful verses. There are also numerous bricks with the stamp of the 7th Legion, and rude tombstones of native horsemen, with representations of their horses (the 'Asturcones' were famous as race-horses in the Roman circus). The museum farther contains a wooden bust of St. Francis (full of expression), by Carmona; Byzantine crucifixes; a gold cross, offered by King Ramiro II.; ancient fans embroidered with gold; coins; small Roman antiquities; an Arabic and a Hebrew inscription.

On the W., N., and E. the town is girdled by imposing ***Walls** *(Muralla)*, strengthened with towers and dating in their lower part from the Roman period. Like the walls of Astorga and Lugo, they are among the best-preserved specimens of Roman fortifications of the later period (beginning of the 3rd cent.), and were repeatedly repaired (comp. above) even in antiquity. They can be most conveniently visited at the section which runs to the N. from the E. side of the cathedral, along the Calle de los Cubos, to the *Puerta del Castillo.*

Those who have time may visit the church of *Santa Maria del Mercado*, which lies to the N.W., in the Calle de Herreros. In the same quarter are the promenades of *La Ronda* or *Papalaguinda* and *Calvario*, stretching along the Bernesga (band on Sun. evenings).

Near the village of *Nava Tejera*, outside the N. gate, are the remains of a Roman house, with mosaic pavements, discovered in 1885. Interesting collection of Roman vessels.

To *Oviedo* and *Gijon*, see R. 13; to *Corunna*, see R. 14.


SALAMANCA
1:13.500
Metros
Arrabal de la Puerta de Zamora
Pª de Zamora
Alamedilla
Pª de Toro
Carmelitas Descalzos
La Glorieta
S. Marcos
La Magdalª
Corpus Christi
Sª Isabel
S. Boal
S. Mateo
Monjas Franciscas
Sª Ana
Arrabal de San Bernardo
Pª de S. Bernardo
Colegio del Arzobispo
S. Bartolomé
S. Blas
Hospicio
Pl. de S. Francisco
La Vera Cruz
Sª Ursula
El Carmen
Pl. de Sº Tomé
Sta Eulalia
Academ. de Bellas Artes
Casa Ayuntamiento
Plaza Mayor
Correo
Sancti Spiritus
Pª de S. Spiritus
S. Julian
S. Martin
S. Benito
S. Justo
La Miseria
S. Cristobal
Casa d. l. Conchas
Seminario conciliar
Torre del Clavero
Pl. de Colon
Colon
Teatro
S. Roman
Hospital civil
Escuelas menores
Universidad
Pl. del Colº Viejo
Las Dueñas
Pal. Episcopal
Nueva Catedral Vieja
S. Esteban Museo
Sº Tomas
Excolegio de Calatrava
Cuartel
Bernardas del Jesus
S. Millan
Puerta del Rio
Puerta de S. Pablo
Monte Olivete
Hosp. de Dementes
Arrabal de Santo Tomas
Arrabal de Santiago
Santiago
El Espolon
Puente romano
R. Tormes
Ruinas
Convento de la Vega
Plaza de Toros
Estación
Medina
Porto Coimbra
Geograph. Anstalt von
Wagner & Debes, Leipzig

12. From *(Madrid)* Medina del Campo to Salamanca, Fuente San Estéban *(Oporto)*, and Villar Formoso *(Lisbon)*.

126½ M. Railway (one through-train daily) in 7½ hrs. (fares 24 p. 95, 18 p. 80, 11 p. 35 c.); to Salamanca, 48 M., three trains daily in 2¼-3 hrs. (fares 9 p. 25, 6 p. 95, 4 p. 20 c.). The 'train de luxe' mentioned at p. 8 runs thrice weekly between Medina del Campo and Lisbon in 13½ hrs. (to Lisbon on Sun., Wed., and Frid., from Lisbon on Mon., Thurs., and Sat.). There are plain railway restaurants at *Fuente San Estéban* and *Villar Formoso*. — From Fuente San Estéban to Barca d'Alva and Oporto, see R. 68.

Medina del Campo, see p. 29. — The line sweeps round the town and then runs to the S.W. 7½ M. *Campillo de Salvatierra.*

13½ M. *Carpio*, with the old palace of the counts of that name. We cross the *Trabancos*, an affluent of the Douro, by an iron bridge 132 ft. long. 20½ M. *Cantalapiedra.* The train crosses the *Guareña*, and soon after its tributary the *Cotorrillo.*

27 M. *Carolina;* 33 M. *Pedroso;* 40½ M. *Gomecello.* — A hilly district is now traversed. 44 M. *Moriscos.* — 48 M. *Salamanca.*

Salamanca. — **Arrival.** The *Railway Station* (beyond Pl. D, 1) lies to the N.E. of the city, 1¼ M. from the Plaza Mayor. *Hotel Omnibuses* and the *Omnibus Generales* (p. xvi) meet the trains, but no cabs. — *Despacho Central* (p. xvi), at the N.W. corner of the Plaza Mayor.

Hotels (comp. p. xxii). *Hotel del Comercio (Pl. a; C, 3), Plazuela de Santo Tomé, in the Spanish style, pens. 8-10, omn. 1 p.; Hotel Castilla, pens. 7 p., well spoken of; *Hotel de la Burgalesa (Pl. b; C, 3), Calle de Espoz y Mina, unpretending, pens. 6-7 p.

Cafés. *Café del Pasaje*, in the passage on the W. side of the Plaza Mayor; *Café Suizo*, Calle de Zamora, near the Plaza Mayor; *Café-Restaurant de la Universidad*, Calle de la Rua 55.

Post Office (*Correo;* Pl. C, 3), on the W. side of the Plaza Mayor.

Baths on the S. side of the Plaza San Francisco.

Booksellers: *Viuda de Calon e Hijo*, Plaza Mayor 33 (also photographs).

Bull Ring *(Plaza de Toros)*, one of the largest in Spain, to the N. of the town, ½ M. from the old Puerta de Zamora (Pl. C, 1, 2).

Chief Attractions (visit of one day). *Plaza Mayor* (p. 161); *Casa de las Conchas* (p. 165); *New* and *Old Cathedrals* (pp. 165, 166); *Roman Bridge* (p. 170); *University* (p. 167); *San Estéban* (p. 168); *Torre del Clavero* (p. 169); *Casa de la Salina* (p. 161); *Agustinas Church* (p. 169).

Salamanca (2645 ft.), a city with 24,150 inhab., the capital of a province, the see of a bishop, and the seat of a venerable and celebrated university, deserves a visit not alone for its historical associations, but also for the number of interesting buildings of its zenith that it still retains. These are all built of the same material, a light-coloured sandstone to which the course of time has imparted a wonderful golden-brown hue. The situation of the city, in the gradual slope to the N. of the *Tormes* and in the midst of an almost treeless upland plain, has few attractions, though it is saved from absolute dreariness by the distant view of the summits — often clad with snow — of the *Peña de Francia* to the S. and the *Sierra de Avila* to the S.E. The climate is marked by the most extreme con-

trasts; the winter is almost as raw as at Burgos or Avila, the summer is insupportably hot.

Salamanca is the ancient *Salmantica*, which was captured by Hannibal in B.C. 217 and afterwards belonged to the Roman province of Lusitania. It lay on the Roman road from Merida to Astorga. During the Moorish supremacy the city was taken and retaken more than once. It attained to new importance under Alfonso VI. of Castile, who about the year 1100 summoned many French and other settlers into the district, and encouraged Count Raymond of Burgundy and his wife the Infanta Urraca, the so-called 'Condes Repobladores', to enlarge and beautify the city. The celebrated *Fuero de Salamanca*, or ancient civic law of Salamanca, probably dates from the end of the 12th century. The international reputation of the city was, however, due to its *University*, founded by Alfonso IX. of Leon (d. 1230). This quickly outshone the Castilian university at Palencia, and as early as 1254 it was placed by Pope Alexander IV. on a par with the three great universities of Bologna, Paris, and Oxford. The characteristic function of this great institution, which at the height of its fame (16th cent.) was attended by 7000 students from all parts of the civilized world, was to introdnce the learning of Arabia to the rest of Europe. Salamanca's share in the revolt of the Comuneros (p. 63) entailed no evil results; the decline of the city began when Philip II. transferred the court from Toledo to Valladolid and established a bishopric at Valladolid (1593), which had previously been subject to Salamanca. Fresh blows were inflicted on it by the expulsion of the Moriscoes (1610), by the War of the Spanish Succession, and by the War of Liberation a century later. In 1811 the French under Thiébaut converted Salamanca into a fortified place and pulled down almost the whole of the S.W. part of the town. Next year, after the battle of Salamanca or Arapiles (see p. 170), it was ruthlessly plundered and devastated by the French troops.

In approaching the city from the railway-station, we pass between (left) the *Alamedilla* (p. 170) and (right) the *Old Bull Ring* and enter by the former *Puerta de Zamora* (Pl. C, 1, 2). The Calle de Zamora, a wide but little frequented street, leads hence to the S., passing (right) the church of *San Marcos* (Pl. C, 2), a curious circular structure in the Romanesque style, dating from about 1200. The interior is interesting for the ingenuity with which the usual three apses of Spanish churches have been combined with the circular shape of the church. Farther on are the Plazuela de Santo Tomé, the Plazuela de la Libertad (Pl. C, 3), and (left) the *Palacio de los Maldonados de Amatos* (now a casino). The Calle de Zamora ends at the large —

***Plaza Mayor** (Pl. C, 3), the finest square of the kind in Spain. It is surrounded with lofty four-storied buildings, dating from 1710-80, with colonnades on the groundfloor, greatly frequented as promenades, especially in the evening. The houses on the E. and S. sides bear portrait-medallions. On the N. side rises the *Casa de Ayuntamiento* (Pl. C, 3), a baroque structure by Churriguera. The centre is occupied by pleasure-grounds and a music pavilion. — To the E. of the Plaza Mayor is the *Plaza de la Verdura* (Pl. C, 3, 4), or vegetable-market. — The Calle del Prior leads to the W. to the Agustinas church (p. 169).

The passage at the S.W. angle of the Plaza Mayor leads to the church of **San Martin** (Pl. C, 4), a late-Romanesque edifice in the so-called Transition style, said to have been originally founded in 1103. On the N. side is a Romanesque doorway, with curious

capitals and mouldings and a painted relief of St. Martin (on horseback) and the beggar (13th cent.). The Renaissance portal on the S. side has another representation of the same scene. The interior contains seven fine Gothic * *Tombs*, two under the coro alto, two in the right aisle, and three in the left. The most beautiful are, perhaps, the mural monuments of Ruberte and Diego de Santisteban (15th cent.), both in the left aisle.

From the S. side of St. Martin's Church the Calle de la Rua leads to the S.W. directly to the cathedral. To the right, about halfway, at the corner of the Calle de Melendez, stands the Gothic ***Casa de las Conchas** (Pl. B, 4), dating from 1514 and named from the scallop-shells that sprinkle the façades and are repeated in the beautiful Gothic window-grilles. The picturesque court and the vaulting of the staircase are also interesting (fee 50 c.). It is the property of the Marqués de Valdecarzana. — Opposite, in the Calle de Melendez, is the Seminario Conciliar (Pl. B, 4), or *Colegio de la Compañia*, built for the Jesuits in 1617-1750, from a design by *Juan Gomez de Mora*, and covering an area of 23,900 sq. yds. The large baroque church is surmounted by a dome.

The Plaza del Colegio Viejo (Pl. A, 5), laid out by Gen. Thiébaut in 1811, is bounded on the W. by the University (p. 167) and the *Palacio Episcopal* (Pl. B, 5; 1436), on the N.E. by the former *Colegio Viejo* or *de San Bartolomé*, founded by Diego de Anaya (p. 167) in 1401 and rebuilt since 1760, and on the S. by the New Cathedral.

The erection of the ***Catedral Nueva** (Pl. B, 5) was begun in 1509, under the superintendence of *Anton Egas* and *Alonso Rodriguez*. Differences of opinion with the cathedral chapter led in 1512 to the appointment of *Juan Gil de Hontañon* as supervising architect in 1513. Numerous later interruptions occurred, and the work was not finally completed till 1733. The cathedral thus affords, not exactly to its artistic advantage, a record in stone of the lapse of time and the changes of taste. The late-Gothic, the plateresque, and the baroque styles may all be studied here side by side. The tower at the S.W. angle (360 ft. high) was enclosed, after the Lisbon earthquake (p. 520), with an unsightly casing of brick.

The W. Façade is profusely adorned with sculpture. Over the main doorway are reliefs of the Adoration of the Shepherds and of the Magi. — Above the N. portal, named the *Puerta de Ramos* or *del Taller*, is a relief of Christ entering Jerusalem.

The *Interior (open till 5 p.m.; closed chapels and cloisters shown by the verger for a fee of 1 p.), with nave and aisles, two rows of side-chapels, a transept, and an ambulatory, is very imposing, in spite of the intrusion of the coro and the unpleasing baroque crossing, on account of its great height and width and the gorgeousness of its colour decorations. It is 340 ft. long and 158 ft. wide. Two balustrades, resembling triforia, run round the whole church; the older of these, in the late-Gothic style, is accompanied

by a charming frieze of animals and coats-of-arms and extends along the aisles to the ambulatory; the later, in the Renaissance style, runs along the nave to the capilla mayor. Above the balustrades are fine medallions with portrait-busts.

On the TRASCORO are a statue of John the Baptist and a group of St. Anna and the Virgin, both ascribed to *Juan de Juni.* — The CHOIR contains stalls, richly adorned with figures and heads of saints. — On the screen of the CAPILLA MAYOR are angel-figures by *Salvador Carmona.*

RIGHT AISLE. The *Capilla Dorada* (2nd chapel), built by Archdeacon Francisco Sanchez de Paleuzuela in 1524, has a handsome screen, fine 'azulejos', and numerous statuettes of saints. By the S. wall are the *Tomb of the founder (d. 1530), and on the W. wall are a small and charming pulpit and a singing-gallery. — The *Capilla del Presidente de Liébana* (3rd) contains a copy of *Titian's* Entombment. — Adjoining the door leading to the Old Cathedral (see below) is a charming Holy Family ascribed to *Morales* (?).

In the second chapel of the AMBULATORY, beyond the Puerta del Patio Chico (see below), is a door leading to the *Sacristia* (1755). Adjoining this is the *Relicario*, with the celebrated bronze Crucifix of the Cid (p. 30), brought to Salamanca by Bishop Jerónimo Visquio (see below), an ivory Madonna of the 14th cent. (?), and other treasures. — In the dim *Capilla de los Dolores*, adjoining the fourth chapel of the ambulatory *(Cap. de San José)*, is a Pietà by *Salvador Carmona.* — The *Capilla del Carmen* (5th), behind the high-altar, contains the modern tomb of Jerónimo Visquio, the famous comrade of the Cid and afterwards bishop of Salamanca, and his crucifix, the 'Cristo de las Batallas' (11th cent.).

The *Capilla de San Antonio de Padua*, the first chapel beyond the transept in the LEFT AISLE, contains a triptych by *Fernando Gallegos:* Virgin and Child, St. Christopher, St. Andrew.

The late-Romanesque ***Catedral Vieja** (Pl. B, 5), or *Santa Maria de la Sede*, founded about 1100 by Count Raymond of Burgundy (?) but probably not finished till 100 years later, is one of the grandest creations of the Transition style in Spain. Owing to the massive thickness of its walls (ca. 10 ft.), it is also known as *Fortis Salmantina* (comp. p. 443). The *W. Façade*, the door of which is generally closed, has been entirely modernized. The best view of the E. end of the church, with its three semicircular apses and its magnificent lantern, is obtained from the *Patio Chico*, the small plaza adjoining the door of that name in the New Cathedral (see above). The lantern, named the *Torre del Gallo* from the cock on its apex, is in the form of an octagonal tower, adorned with arcades and furnished with projecting gables and four round corner-turrets.

Mr. Street writes that he had seldom seen 'any central lantern more thoroughly good and effective from every point of view than this is'. It was the model for the tower of Trinity Church, Boston, Mass. (see *Baedeker's United States*).

The INTERIOR (entered from the S. aisle of the New Cathedral; see p. 166), 180 ft. in length, is remarkable for its massive but harmonious proportions. The dome over the crossing is 'a rare feature treated with rare success and with complete originality'. The N. transept was removed to make room for the New Cathedral. The most striking part of the decoration of the church consists in the fantastic figures of men and animals, the imps, and other sculptures on the capitals, corbels, and lower ends of the groining ribs. The principal apse contains a huge fresco of the Last Judgment, below which, in Gothic frames, are 55 smaller frescoes of scenes from the Life of Christ. These are all by *Nicola Florentino*, of the school of Giotto, and were painted after 1445. — In the S. transept, which contains several Gothic tombs, is a door leading to the —

CLOISTERS *(Claustro)*, built about 1178 and containing a few unimportant paintings and monuments. The E. walk is adjoined by two interesting chapels. The first of these is the **Capilla de Talavera*, founded about 1510 for the Mozarabic ritual (p. 137), which is still celebrated here six times yearly. It contains the tomb of *Rodrigo Arias Maldonado de Talavera* (d. 1517). The parallel arrangement of the groining ribs is unusual. The second chapel is the Gothic *Capilla de Santa Barbara*, founded in 1344 by Bishop Juan Lucero. — To the S. of the cloisters is the *Capilla de San Bartolomé*, founded in 1422 by *Diego de Anaya*, Bishop of Salamanca, ambassador of Spain to the Council of Constance, and afterwards Archbishop of Seville. It contains the *Monument of the founder (d. 1437), and the tombs of several members of his family.

The Calle de San Juan de Sahagun, descending to the S.W. from the Old Cathedral, ends at the Puente Romano (p. 170). — The Calle de Calderon de la Baria, beginning opposite the façade of the New Cathedral, leads to the —

**PLAZUELA DE LA UNIVERSIDAD*, a quiet little square, with a bronze statue of the poet *Fray Luis de Leon* (1528-91), by Nicasio Sevilla (1869). On its S. side stand the old *Escuelas Menores* (Pl. B, 5), now the *Instituto Provincial*, with a plateresque façade and two charming doorways, one leading to the *Archives*, the other to an elegant court and the *Hospital del Estudio*.

Of more importance is the **Universidad** (Pl. B, 5), or *Escuelas Mayores*, on the E. side of the plaza. The university was originally built in an unassuming style in 1415-33. About 1480, however, the upper part was entirely rebuilt by the 'Catholic Kings', and the W. side provided with a rich *Façade, forming one of the most brilliant examples of the grotesque style and profusely adorned with armorial bearings, busts, and other ornaments. Above the central jamb of the doorway are half-figures of Ferdinand and Isabella, enclosed in a frame with a Greek inscription. Higher up is a good relief of a Pope and other persons, of unknown import. — The rooms of the university are grouped round a simple, cloister-like

court. (The custodian is to be found here or on the first floor of the Archivo, p. 167; fee $^1/_2$-1 p.).

On the GROUND FLOOR one of the old *Lecture Rooms*, said to have been that of Fray Luis de Leon (see p. 167), has been preserved; it is a gloomy chamber, with the professor's cathedra and uneasy wooden benches for the students. Adjacent are the *Paraninfo*, the *Sala de Grados*, and other more modern-looking apartments. The *University Chapel* was remodelled and spoiled in 1767. — A staircase, with a Gothic balustrade and curious reliefs (bull-fights of the 15th cent., etc.), ascends to the FIRST FLOOR, on the W. side of which are a corridor with a fine artesonado ceiling and the *University Library* (80 000 vols.), founded by Alfonso the Learned in 1254.

We return to the cathedral and follow the Calle del Tostado to the E. to (4 min.) the church of —

***San Estéban** (Pl. C, 5), or *Santo Domingo*, erected in 1524-1610, from the designs of *Juan de Alăva*, by the Dominicans, who had settled in Salamanca in 1256. The rich plateresque façade is ornamented with numerous figures of saints, a charming frieze of fantastic figures of men and beasts, and a relief of the Stoning of St. Stephen by *Giovanni Antonio Ceroni* of Milan (1610). — The ground-plan of the interior shows an aisleless nave flanked with chapels, a transept, and a rectangular choir, with a fine dome over the crossing. The general effect is much marred by the three heavy, over-decorated, and richly gilt baroque altars by *Churriguera*. The retablo of the high-altar is adorned with statues of saints by *Salvador Carmona*, with the highly revered bronze group of the *Virgen de la Vega* (12th cent.), from the suppressed Convento de la Vega (p. 170), and with a Stoning of Stephen, painted by *Claudio Coello* (1692). The *Capilla de San Pedro Mártir*, the last chapel in the nave to the left, contains a good 16th cent. painting of the Martyrdom of St. Ursula. In the choir is the modern tomb of Ferd. Alvarez de Toledo, the famous Duke of Alva (d. 1582). — On the W. wall, above the coro alto, is a large fresco by *Antonio Palomino*, representing the triumph of the church (1705).

To the S. of the church is the *Convento*, by the entrance to which are a bust and memorial of the learned Dominican *Fray Diego de Deza*, the warm friend and supporter of Columbus. It was in a room of this convent, named Salon de Profundis, that the great discoverer in vain endeavoured to convince the Salamanca savants of the practicability of his schemes (1486). — In the N.E. angle of the picturesque cloisters is a tablet to the memory of the Dominican *Fray Domingo de Soto*, memorable for his share in the Council of Trent. The adjoining staircase ascends to the —

MUSEUM (Pl. C, 5; open on Thurs., 11-1, and Sun., 10-1; fee 50 c.), containing an unimportant collection of antiquities. Among these are reliefs of St. Francis receiving the stigmata and the Foundation of the Franciscan order (both by the entrance), and an ivory crucifix of the 17th cent. (last room).

The Calle de Don Francisco Montejo, on the N. side of St. Stephen's, leads to the old Puerta de Santo Tomás, passing (right) the *Colegio de la Calatrava* (Pl. C, D, 5), founded in 1552 but modernized in the 18th cent.,

and (left) the Romanesque church of *Santo Tomás Cantuarense* (*i.e.* Thomas à Becket; Pl. D, 5), with a picturesque choir and a modernized interior. Beyond the site of the gate the road goes on to the suppressed Monasterio de Bernardas del Jesús and the old Convento de la Vega (p. 170).

To the N.W. of St. Stephen's stands the *Convento de Dominicas de Santa Maria* or *Las Dueñas* (Pl. C, 5), founded in 1419, with a fine plateresque doorway and a cloister. — We now proceed to the N.W., through the Calle de Juan de la Fuente, to the large —

Plaza de Colón (Pl. C, 4), formerly named the Plazuela de la Yerba. In the middle, surrounded by pleasure-grounds, is a *Bronze Statue of Christopher Columbus*, erected in 1892; on the pedestal are relief-busts of Isabella the Catholic and Diego de Deza. — In the N.E. angle of the plaza rises the ***Torre del Clavero**, built in 1480 by Francisco de Sotomayor, 'Clavero' (key-bearer) of the Alcántara Order (p. 487), and still in possession of his family. The lower part of the tower is square, the upper octagonal; it is surrounded by eight turrets (*cubos;* comp. p. 36) resting on corbels.

In the N.W. corner of the plaza, at the beginning of the Calle de San Pablo (leading to the Plaza Mayor, p. 164), lies (left) the ***Casa de la Salina** (Pl. C, 4), built by the Fonseca family in 1516 and now the *Palacio de la Diputación Provincial*. The fine façade has a portico on the groundfloor and medallions and lavishly decorated windows on the first floor. On the N. and W. sides of the picturesque patio are galleries supported by projecting corbels with curious sculptured figures.

The Calle del Prior (Pl. C, B, 3; p. 164) leads to the W. from the Plaza Mayor to the Plazuela de Monterey (Pl. B, 3). Just to the N. of it, at No. 6 Calle de Bordadores, stands the tasteful *Casa de las Muertes* (Pl. B, 3), dating from the beginning of the 16th century. In the middle of the plateresque façade is a medallion-bust of its builder, Archbishop Alfonso de Fonseca (d. 1512). — A little to the S.W., in the Plazuela de las Agustinas, rises the fortress-like *Palacio de Monterey* (Pl. B, 3), built by the Count of Monterey in the 16th century. At the angles are two high towers. — Nearly opposite stands the **Convento de las Agustinas Recoletas** (Pl. B, 3), erected in 1598-1636. The church contains three pictures by *Ribera*, one of which, over the high-altar, is his celebrated ****Conception** (1635), notable both for its brilliant colouring and for the charming figure of the Virgin, wrapped in a beautifully painted mantle, gazing upwards with modest ecstasy, and surrounded by joyous angels. The other two, both in the S. transept, represent the Virgin and Child, with SS. Dominic and Anthony of Padua, and St. Januarius.

To the W. of this point is the Plaza de San Francisco (Pl. A, B, 3), with its pleasure-grounds, to the S.W. of which lies the old **Colegio de Santiago Apóstol** or *del Arzobispo* (Pl. A, 3), now the *Colegio de Nobles Irlandeses*, or seminary for Irish Catholics. Above the plateresque doorway, by *Alonso de Covarrubias*, is a relief of St.

James conquering the Moors. To the right is the entrance to the church, which contains a retablo by *Alonso Berruguete* (1529). — The two-storied *Patio*, built by *Pedro de Ibarra*, is notable for the charming capitals of its columns and its many admirable medallion-busts.

The Calle de Bordadores (p. 169) leads to the S.E. from the Plazuela de Monterey to the Plazuela de San Benito, with the church of *San Benito* (Pl. B, 4), built in 1104 and rebuilt in the 16th century. It possesses a fine plateresque doorway (S. side) and contains numerous monuments. Behind the church are two private houses of the same period, the *Casa de los Suarez Solis de Cañada* and the *Casa de los Maldonados de Morillo*.

The only objects of interest in the E. quarters of the city are the churches of the *Espiritu Santo* (Pl. D, 3) and *San Mateo* (Pl. D, 2). The former, dating from 1541, has a rich plateresque S. portal by Berruguete and a fine retablo; the latter, in a Gothic style, was erected in 1894 et seq. on the site of an old Romanesque building.

A Walk round the Outside of the City affords, in clear weather, fine views of the distant mountains (see p. 163). Of the ancient walls, erected in 1147, nothing remains but a few fragments on the S. side. Outside the site of the old Puerta de Toro (Pl. D, 2), a little to the N.E. of San Mateo, is the pleasant *Alamedilla Park*. — To the S.E. of this point, beyond the Puerta de Santo Tomás (p. 168), is the *Monasterio de Bernardas del Jesús* (Pl. D, 5), founded in 1542; to the S. of this lies the *Casa de Dementes* (Pl. D, 6), or insane asylum. — A field-path runs hence to the S. to (3 min.) the suppressed *Convento de la Vega* (beyond Pl. D, 6), founded in 1166 and now private property. Here are the ruins of the Gothic church and some remains of the original cloisters (fee 50 c.). — To the S.W. of the city, about 3 min. walk from the cathedral, the Tormes is crossed by a well-preserved ***Roman Bridge** (Pl. A, 6). The fifteen arches next the city belong to the original structure; the other twelve date from the reign of Philip IV. (1677). The hill on the left bank (reached by turning to the left) commands a fine view of the great churches of Salamanca.

From Salamanca to Avila, 35 M., railway under construction, opened as far as (25½ M., in 1¾ hr.) **Peñaranda de Bracamonte**, an old town with 4300 inhabitants. A diligence runs thence to (14½ M.) *Avila* (p. 44).

From Salamanca to Plasencia, 102 M., railway in 5½-7¼ hrs. (fares 23 p. 50, 15 p. 65, 11 p. 75 c.). — The line runs towards the S., crossing the *Tormes* by a bridge 684 ft. in length. — 6 M. *Los Arapiles* was the scene of the battle of Salamanca (July 22nd, 1812), in which the British and Spanish forces under Wellington defeated the French under Marmont. This important battle, in which over 40,000 men were engaged on each side, was won in about ¾ hr. It compelled the French to evacuate Salamanca, and was the beginning of the end of the French cause in Spain. — The train skirts the N.E. spurs of the *Peña de Francia* and at (15½ M.) *Alba de Tormes* re-enters the valley of the Tormes. — Several unimportant stations. — 54½ M. **Béjar** (3165 ft.), an industrial town of 10,500 inhab., on the small river *Cuerpo de Hombre*, contains some large cloth-factories and the ancestral château of the Dukes of Bejar. It still retains its ancient walls, now crumbling in decay. — The train crosses the W. outliers of the *Sierra de Béjar* at (59½ M.) *Puerto de Béjar* and then descends to the S.W. to (62 M.) *Baños (de Béjar)*, a frequented watering place on the *Ambroz*, with alkaline sulphur-springs (110° Fahr.). It is

the first station in the province of *Plasencia*, in Estremadura. — We now descend along the Ambroz, passing several small stations. — 91 M. *Plasencia-Ciudad.* — 102 M. *Plasencia-Empalme*, see p. 486.

FROM SALAMANCA TO ASTORGA, 115 M., railway (two trains daily) in 8½ hrs. (fares 26 p. 65, 17 p. 80, 13 p. 35 c.). The chief intermediate station is (41 M.) Zamora (**Hotel Vizcaino*, unpretending, pens. 5 p.; *Posada de la Morera; Rail. Restaurant*), an interesting old town (15,000 inhab.) situated on a rocky hill rising above the *Douro*, frequently mentioned in the chronicles of mediæval warfare as a frontier-fortress against the Moors. The small Romanesque *Cathedral*, completed about 1176, with a square tower, and a handsome domed cimborio over the crossing, is elaborately fitted up in the interior (pictures by Gallegos; interesting tombs). The churches of *San Pedro é Ildefonso*, *La Magdalena*, and *Sta. Maria de Horta* should also be noticed. The bridge across the Douro affords a picturesque view. Don Quixote mentions Zamora as famous for its bagpipes. — 115 M. *Astorga*, see p. 182.

The RAILWAY FROM SALAMANCA TO VILLAR FORMOSO crosses the *Tormes* by an iron bridge, 1500 ft. long, and then turns towards the W. 52 M. *Tejares* is known for its 'Romería de la Virgen de la Salud', celebrated on Trinity Sunday. — The line then follows the old highroad from Salamanca to Ciudad-Rodrigo, through an undulating but unattractive district, skirting the N. foot-hills of the *Peña de Francia*. 56½ M. *Doñinos;* 61½ M. *Barbadillo;* 67 M. *Quegigal;* 69 M. *Villar de los Alamos;* 71½ M. *Bóveda.* We now cross the *Yeltes* (p. 587) and reach —

83 M. **Fuente San Estéban** (*Rail. Restaurant*, D. 3¼ p.), the junction of the railway to Barca d'Alva and Oporto (R. 68).

Our line runs towards the S.W., traversing forests of evergreen oak. 86 M. *Martín del Rio;* 93 M. *Sancti Espiritus.* — The train now ascends in curves through the *Montañas de Carazo* and then descends into the valley of the *Agueda* (see p. 577). It crosses the river.

105 M. **Ciudad-Rodrigo**, a small town with 8150 inhab., the seat of a bishop, is situated on a height above the Agueda, which is here spanned by a bridge on Roman foundations. It is named after Count Rodrigo González, who founded it in the 12th cent. on the site of a Roman town, whose name is unknown. Ciudad-Rodrigo is one of Spain's fortresses on the frontier of Portugal and played an important part in the Peninsular War. Marshal Ney besieged and took it in 1810, but it was retaken by Wellington on Jan. 19th, 1812, after a siege of 12 days. For this exploit Wellington was created Duke of Ciudad-Rodrigo, Marquis of Torres Vedras (Portugal), and Earl of Wellington. The *Cathedral*, begun towards the end of the 12th cent. and marred by additions in the 16th, is of considerable interest. The old *Castle* dates from the period of Enrico de Trastamare. Glove-making, cloth-weaving, and tanning are among the industries of the town.

From Ciudad-Rodrigo viâ *Herguijuela* to the *Batuecas* and *Jurdes* and to *Plasencia*, see p. 487.

111 M. *Carpio;* 118 M. *Espeja.* At (125 M.) *Fuentes de Oñoro* (2590 ft.), the last Spanish station, an indecisive engagement between the French under Masséna and the English under Wellington took place in May, 1811.

126½ M. **Villar Formoso** (2560 ft.; *Rail. Restaurant*), the Portuguese frontier-station, on the *Torrões*, an affluent of the Agueda. Carriages are changed here, and passenger's luggage is examined by the custom-house officers.

Continuation of the railway to *Pampilhosa*, and thence to *Lisbon*, see RR. 66, 64.

II. ASTURIAS AND GALICIA.

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The former kingdom of *Galicia*, occupying the N.W. corner of the Iberian peninsula, now comprises the provinces of *Coruña*, *Lugo*, *Orense*, and *Pontevedra*, with 2,000,000 inhab. and a joint area of 11,340 sq. M. On the N. and W. it is bounded by the Atlantic Ocean, on the S. by Portugal, and on the E. by Leon and Asturias. The last, the old *Principado de Astúrias*, is represented by the single province of *Oviedo*, 4093 sq. M. in area and containing 650,000 inhabitants. On the N. it is bounded by the Bay of Biscay, on the S. by the crest of the Cantabrian Mts., and on the E. by the province of Santander.

Both districts are of a pronouncedly Alpine character and belong without question to the most beautiful parts of Spain and indeed of Europe. Their scenic charm depends mainly on the varied and picturesque disposition of the mountain-chains, which ramify in all directions and form a perfect labyrinth of peaks and ridges, valleys and ravines. The general aspect of Galicia is somewhat softer and more attractive than that of Asturias; its mountain-slopes are more thickly wooded, the crests and valleys have more pastures and meadows, while its coasts, penetrated by deep 'rias' (fjords) and sprinkled with safe and roomy harbours, make a pleasanter and more hospitable impression. In Asturias, on the other hand, the mountains are less accessible, the ravines are steeper and more chaotic, and the topmost peaks generally consist of forbidding masses of rock, covered with snow throughout the greater part of the year, while the coast is lined by an almost unbroken series of sheer and unapproachable cliffs. In both districts the whole of the available surface is carefully cultivated and produces, thanks to the moist and equable climate, most bounteous crops. The villages are generally embosomed in groves of fruit-trees, chestnuts, and walnuts; and in the more sheltered situations vines, olives, almonds, figs, and oranges also flourish. Large numbers of cattle are raised in the higher lying districts, and fishing is actively prosecuted along the coasts. Both Galicia and Asturias are rich in iron, lead, and other ores, and in mineral springs, including sulphuretted waters of im-

portant medicinal quality. Asturias also possesses extensive deposits of coal, and peat and amber are found in its coast-plains.

The differences in character between the Galicians and the Asturians correspond to those of their countries. The Asturians spring from the union of the aboriginal inhabitants with the Goths and consider themselves, like the Basques, free and independent hidalgos. They have all the traits of ancient and self-conscious mountaineers, with much reserve and little grace of manner, but are honest and trustworthy, showing great boldness as mariners and forming admirable soldiers and colonists. The 'Gallegos' are more closely akin to the Portuguese than to any other Spanish race. They spring from a blending of the original Celtic inhabitants with the Romans, Vandals, Suevi, Goths, Moors, and Castilians; and they exhibit all the peculiarities of people who have been exposed during many centuries to the influence and domination of foreign conquerors. Almost devoid of all independent spirit, they are much better suited for servants than for masters. They are docile and good-natured, temperate and frugal, ready for any task, full of piety and under the thumb of the priesthood. In comparison with other Spaniards they seem heavy and limited; on the stage the part of the slow-witted and good-humoured simpleton is always assigned to the Galician, and in Central and S. Spain the epithet 'Gallego' is used as a term of abuse.

In one point the Galicians and Asturians share the same fate; both are poor, in spite of their unremitting toil and the natural resources of their countries. The population is too dense, especially in Galicia, and the peasant is too heavily taxed ever to attain the freehold of his patch of land. Thousands emigrate annually to S. America, Portugal, and other parts of Spain, where they earn their bread as peasants, porters, and scavengers. The women are much in request as nurses. Like the Basques, however, they are possessed by an inextinguishable love of their country; and those who save a little money in foreign parts invariably return to finish their laborious lives at home. Physically both Asturians and Galicians are strongly built and robust, while the complexions of the women are fresh and healthy; beauties, however, are rare in either sex.

In point of education both districts stand on a low level. At the beginning of 1895 the communities of Galicia and Asturias were in debt to the school-masters to the amount of about 360,000 pesetas (in the whole of Spain 10,527,319 pesetas). The means of transportation are also very inadequate. The hotels, on the other hand, at least in the larger towns, are no worse than in other parts of Spain.

History. The Phœnicians and Carthaginians never succeeded in penetrating into the interior of Asturias. The Romans took two hundred years to subdue it, and the Goths also had to struggle long and fiercely before attaining a firm foothold here. The attempts of

the Moors to reduce it under their domination were entirely unsuccessful. The fragments of the Gothic army that was defeated on the Guadalete found shelter in the mountains round Covadonga; and Pelayo, voluntarily accepted by the Asturians as their leader, began from this fastness the Christian reconquest of Spain. Asturias must be regarded as the cradle not only of the kingdom of Leon but of the Spanish monarchy as a whole. The title of Prince of Asturias, borne by the heir-apparent to the Spanish throne, dates from 1388, when the district was made a principality. Galicia was twice for a short time an independent kingdom (585 and 1060-71) before its final incorporation with Leon (1071). The Moors failed here also in securing any permanent foothold. At the beginning of the present century both Asturias and Galicia were repeatedly and ruthlessly devastated by the French under Soult, Ney, and Marchand.

13. From Leon to Oviedo and Gijón.

107 M. Railway (*Ferrocarriles del Norte*) to *Oviedo* in 5-6 hrs. (fares 18 p. 50, 13 p. 45, 8 p. 40 c.); thence to *Gijón* in 1¼-1½ hr. (3 p. 50, 2 p. 60, 1 p. 60 c.). — The trains start at Leon from the *Estacion del Norte*. Passengers from Venta de Baños desiring to proceed direct to Oviedo or Gijón change carriages at Leon.

Leon, see p. 157. — The railway follows the well-tilled valley of the *Bernesga*. 7½ M. *Santibáñez*.

16 M. *La Robla*, situated amid coal-pits, is the junction of a mineral line to (197 M.) Bilbao (p. 19) viâ *Mataporquera* and *Valmaseda* (one train daily, in 14 hrs.).

The Asturian mountains are descried in the distance. At *Puente de Alba* we cross the river. To the left is the pilgrimage-chapel of the *Buen Suceso*. — 21 M. *Pola de Gordón*. The railway, the road, and the river enter side by side a narrow rocky gorge, with numerous bridges and tunnels. 25 M. *Ciñera;* 28½ M. *Villamanin*. Beyond (33½ M.) *Busdongo* is the *Perruca Tunnel* (2 M. long; 4215 ft. above the sea), which penetrates the main chain of the Cantabrian Mts. As we emerge from it we enjoy a fine view of the mountains to the left. The direct distance between Busdongo and Puente de los Fierros (see below) is only 7 M., but it takes 26 M. of railway to overcome the difference of 2515 ft. in their elevations. The train descends rapidly through 58 spiral and other tunnels, over numerous bridges and embankments, through deep cuttings, and round sharp curves. Beautiful views. At (39½ M.) *Pajares* we reach the province of *Oviedo*. 45½ M. *Navidiello;* 52 M. *Linares;* 55 M. *Malvedo*.

59½ M. *Puente de los Fierros* (1700 ft.), at the confluence of the *Pajares* and the *Parana;* 62 M. *Campomanes*. 67½ M. *Pola de Lena*, in a wide and attractive valley, was the birthplace of Gonzalo Bayon, conqueror of Florida (1565). 72 M. *Ujo;* 72¾ M. *Santullano;* 75 M. *Mieres*, the centre of a district rich in iron, coal, sulphur, and cinnabar; 77 M. *Ablaña*. We cross the *Caudal*. 79 M. *Ollonigoe*.

We thread several tunnels and cross the green valleys of *Barco Soto* and *Nalón*. — 81 1/2 M. *Soto de Rey*, the junction of a branch-line running to the E. to *Tudela-Vegún* and *Ciaño-Santa-Ana*. — Beyond (83 M.) *Las Segadas* we pass through two more tunnels and under the arches of the aqueduct of *Fitoria* (p. 179).

87 M. **Oviedo.** — **Railway Stations.** 1. *Estación del Norte*, to the N. of the town, at the end of the Calle Uría, for the lines to Madrid, Gijón, Trubia, and San Juan de Nieva. — 2. *Estación de los Ferrocarriles Economicos de Asturias*, close to the Estación del Norte, for the trains to Infiesto. — No cabs or omnibuses meet the trains, but there is a tramway just outside the station. Luggage is handed over to the hotel-porters.

Hotels. Hôtel Trannoy (French landlord), Calle Altamirano 8-10, good cuisine; Hôt. de Paris, Calle Pelayo 12 and Calle Uría 14; Hôt. Ingles, Calle Fruela; Hôt. Frances, all with restaurants, pens. from 7 1/2 p. — **Cafés.** *C. Español*, Calle Cimadevilla; *C. de Paris*, Calle Fruela. — **Beer** at the *Estrella*, Calle Uría, by the Estación del Norte.

Tramway from the *Estación del Norte*, through the Calles Uría, Fruela, and Jesus, to the *Plaza Mayor*, with branch from the Calle Uría to the Campo de la Lana. Fare 10 c. per section.

Bookseller: *J. Martinez*, Plazuela de Riego. — **Photographs:** *Bazar Inglés*, Calle Rua.

Post & Telegraph Office, Calle Milicias.

Oviedo (740 ft.), the ancient *Ovetum*, the capital of a province of its own name and the see of a bishop, is a city of 46,380 inhab., situated on a hill-slope rising from the *Nora* and enclosed by fertile plain and picturesque mountains. Its nucleus was a monastery founded in the 8th cent. by Fruela I. and in 791 Alfonso the Chaste made it the capital of the growing kingdom of *Asturias*. The Normans failed in their attempts to capture it, and the Arabs, who invaded Asturias under Almanzor, were equally unsuccessful. The town lost its importance as the victorious Reconquistadores pushed their way farther to the S. Marshall Ney occupied Oviedo in May, 1809, and allowed his troops to plunder it for three days. — It was at Oviedo that Le Sage's hero, Gil Blas, spent his boyhood.

The *Cathedral, the chief lion of the town, stands in the Plazuela de la Catedral, in the ancient quarter of Monte Santo. This was the site of the church erected by Fruela I. in the 8th cent., which Alfonso II. rebuilt in 830 and surrounded with protecting walls. The foundation-stone of the present Gothic structure was laid in 1388 by Bishop Gutierrez de Toledo. The tower was consecrated by Bishop Mendoza in 1528, but the decoration of the building was not completed till the end of the 17th century.

The cathedral consists of nave and aisles, transepts, and a semicircular apse with an ambulatory. It is 220 ft. long and 72 ft. wide; the nave is 65 ft. high, the aisles 33 ft. The building material is mainly limestone *(piedra caliza)*. The main façade has three graceful Gothic doorways, protected by a porch. The relief of the Transfiguration above the central entrance is of later date. To the right and left are busts of Fruela I. and Alfonso II. The woodcarvings of the doors are modern works by Francisco Meana; the best are those of the middle door, with medallions of the Saviour

and of St. Eulalia, the tutelar of the cathedral. The screen dates from 1846. — Two towers were designed, but one only (that to the S.) has been finished (1539). This is 270 ft. in height and is a marvel of boldness and grace. The lower three stages and the elegant open-work spire are in a pure Gothic style, but the fourth stage shows traces of Renaissance influence both in structure and ornamentation. The entrance to the tower is at the W. end of the right aisle; an ascent is recommended, as the top affords a beautiful panorama of the environs of Oviedo. The oldest bell in the tower ('Wamba') dates from 1219 and hung originally in a tower erected by Alfonso VI. over the Camara Santa (p. 178), the ruins of which are visible from the Calle de la Corrada del Obispo (S. side).

The INTERIOR, with its slender clustered pillars, its lofty vaulting, its open-work triforium, and the tracery and stained glass of its windows, makes a noble and harmonious impression, which, however, is not a little marred by the reddish-yellow wash with which the stone-work has been covered in modern times. — The *Coro*, in the nave, contains elaborately carved *Stalls of the 16th cent., in which scenes from the Old Testament are mingled with the most grotesque and secular representations. The somewhat heavy reja is of the 16th cent.; the organs, in the Churrigueresque style (p. lxii), date from the 18th century. The *Trascoro* is executed in a mixture of the Gothic and plateresque styles. The *Retablo de la Virgen de la Luz* (1620) is richly adorned with marble statuettes, arabesques, and canopies. The side-niches, with the statues of SS. Peter and Paul, are modern. — The smaller chapels were decorated in the 17-18th cent. in the most exuberant baroque style. The *Capilla de Santa Eulalia*, in the left aisle, contains a silver-gilt shrine of the 11th cent. with the ashes of the saint. — A modern bronze railing extends from the W. end of the nave to the capilla mayor. The four piers at the crossing are more massive and more elaborate than the others. To the right of the capilla mayor is a figure of Christ, disfigured by modern painting and placed on a small pedestal adorned with shells; this is probably a work of the 12th cent., belonging to an old sanctuary. — The *Capilla Mayor*, occupying the pentagonal apse and flanked by the semicircular ambulatory, has fine traceried windows filled with stained glass. The *Retablo, in five sections, is a notable work by *Giralta*, *Balmaseda*, *Picardo*, and other artists of the 15-16th cent., unskilfully restored in 1879. It includes scenes from the life of Christ, numerous figures of saints, and elaborate ornamenta lcarving. The white marble tabernacle in the Gothic style, consisting of three sections and containing bronze-gilt figures of Christ and the Apostles, was executed in 1869 from the design of *Juan Madrazo*. To the left is the tomb of *Archbp. Arias de Villar*, with a kneeling portrait-figure in an elegant Gothic niche (1490).

From the N. transept an ornate Gothic portal leads to the *Capilla*

del Rey Casto, which was erected in 1712 in the most extravagant baroque style, to take the place of the Lady Chapel destined by Alfonso II. for the reception of the royal tombs. The 'Panteon de los Reyes', on the N. side of this chapel, now possesses but one of the ancient sarcophagi, that of the Infante (?) Itacius, supposed to date from the 8th century. A modern inscription enumerates the rulers whose ashes are said to be deposited in the urns in the recesses in the wall.

From the S. transept a flight of steps ascends to a Gothic vestibule with a modern altar, whence a beautifully ornamented Gothic doorway leads to the **Camara Santa*, which consists of two chambers (adm. only at 8.30 a. m. and 3 p. m.). The smaller room which contains the relics is entirely without ornament, lighted only by one small window, and roofed with low barrel-vaulting. It originally formed part of the Capilla de San Miguel, which Alfonso II. erected alongside the oldest church. The larger room, in the Romanesque style, also with barrel-vaulting and one narrow window, was added by Alfonso VI. in the 11th century. The arch, the frieze, and the capitals are adorned with carefully executed scenes from the life of Christ and combats of men and animals. The place of Caryatides is taken by statues of Apostles, arranged in pairs on fantastic pedestals. The handsome tesselated flooring is of a kind much used in Spain before the 14th century. On the walls are modern portraits of Kings Pelayo, Fruela I., Alfonso II., and Alfonso IV.

The Relics and Treasures of the Camara Santa luckily escaped the ravages of the French in 1809. Most of the relics now exposed were probably taken from the celebrated *Arca*, a Byzantine chest of cedar of the 11th cent., covered with thin silver-plating with low-reliefs of scenes from the lives of Christ, the Virgin, and the Apostles. Round the border runs an inscription in Latin and Cufic characters. The relics include a piece of the staff of Moses, a fragment of the True Cross, one of the silver pieces for which Judas betrayed his Lord, Mary Magdalen's hair, a sandal and leathern wallet of St. Peter, a fragment of the tomb of Lazarus, and some crumbs left over from the Feeding of the Five Thousand. Among the treasures of more intrinsic value are the *Cruz de los Angeles* (8th cent.), the gift of Alfonso II., and the *Cruz de la Victoria*, originally belonging to Pelayo aud ornamented with gold and precious stones by Alfonso III. — The relics are shown by a chorister in presence of one of the clergy, and no chance is afforded of a close inspection.

The Puerta del Claustro leads from the S. transept of the cathedral to the **Cloisters* (14-15th cent.), which are distinguished by an inexhaustible wealth of angels' heads, prophets, fantastic scenes and other ornamentation. The mural tombs and gravestones, in the Romanesque and Gothic styles of the 12-14th cent., were brought hither from other desecrated churches and are arranged without any attempt at system. — The Gothic *Sala Capitular*, with an octagonal vault, dates from the 13th cent. and served originally as a hall of audience for the Spanish kings when at Oviedo.

Among the MSS. in the Archivo are a deed of gift of Alfonso II. (812); the *Libro Gotico*, a richly illustrated collection of documents of the 12th cent.; the *Regla Colorada*, an inventory of 1384; and the *Libro Becerro*, a collection of church-registers and synodal reports (1385).

In the neighbourhood of the cathedral lie the churches of *San Tirso*, *San Juan*, *San Pelayo*, *San Vicente*, and *Santa Maria de la Corte*, dating from the 8-14th cent. but all disfigured by restoration. To the S., at the beginning of the Calle Santa Ana, is the handsome palace of *Count de las Navas* (17th cent.). — From this quarter the Calle Lorenzana, Calle Jovellanos, and Carretera de Gijón (views) lead to the N.E. to the neighbouring churches of *San Julian (Santulliano)* and *Santa Maria de la Vega*, dating from the 9th and 12th centuries. The former, in spite of restoration, has preserved much of its original character. The latter, which belonged to a Benedictine convent now converted into a *Royal Factory of Small Arms*, has been secularized and cannot be visited without the permission of the director of the factory.

We now retrace our steps and proceed to the S.W. to the Plaza Mayor or de la Constitucion, the focus of the town's activity, with the *Casa Consistorial* (1662) and the former Jesuit church of *San Isidoro* (1578). Our route to it passes the convent of *San Pelayo*, and follows the Calles Jovellanos, San Juan (to the right, the *Audiencia*, formerly the palace of the Marquis de Campo Sagrado), Rua, and Cimadevilla. — From the Plaza Mayor we proceed to the N., viâ the Calle del Peso, the Plaza de Riego, and the Calle San Francisco, to the *Universidad* (1566), with a picture-gallery containing portraits of Asturian worthies and specimens of Ribera, Ricci, Zurbarán, Herrera, and Giordano. In the middle of the fine arcaded court is a bust of Queen Isabella II. (1858).

Beyond the Calle Uría, to the W., are the *Jardin Botanico* and two beautiful promenades called the *Salón de Bombé* and the *Campo de San Francisco*. In the *Escuela Normal*, at the end of the Calle Uría, is housed the *Museo Arqueologico Asturiano*, containing prehistoric objects, inscriptions, architectural fragments, Roman and later vessels of terracotta, glass, and metal, and a cabinet of coins. Adjacent, at the end of the Calle del Regente Jaz, stands the *Hospicio Provincial*, an extensive edifice by Ventura Rodriguez (1750), with a tasteful chapel. To the S.W. of the rail. station is the *Aqueduct of Fitoria* (p. 176), 1/4 M. long and having 41 arches, dating from the 16th century.

Excursions. 1. The hamlet of **Naranco**, situated on the slope of the Sierra de Naranco, 1 1/4 M. from Oviedo (fatiguing ascent), has two highly interesting, but sadly neglected churches of the time of Ramiro I. (843-850). *Santa Maria de Naranco* (p. xliii), perhaps a part of Ramiro's palace, consists of a cella-like nave with waggon-vaulting, opening by three arches into a choir at one end and a presbytery at the other. Below is a crypt. 'The chief interest of this building lies in the fact that it exhibits the Spaniards in the middle of the 9th cent. trying to adapt a Pagan temple to Christian purposes' *(Fergusson)*. — *San Miguel de Lino* is a basilica with nave and aisles, but was sadly disfigured in 1846 by the curtailment of the apse and the alteration of the originally semicircular chapels. The remains of the rude stone ornamentation suggest Oriental models. Keys kept by the parish priest.

2. The royal cannon-foundry and small-arms factory of **Trubia** *(Fonda de la Fabrica)*, 8 M. to the W., are reached by railway (3 trains daily

in 1/2 hr. (fares 1 p. 65, 1 p. 20, 75 c.). Trains start at the Estación del Norte. Visitors are admitted on application.

3. To visit *Covadonga* (see below), we take the railway to (30 M. in 2 hrs.; fares 6 p. 25, 3 p. 70 c.) *Infiesto* (Fonda de Perez) and drive thence (22 M.; 4 1/2 hrs.) viâ *Cangas de Onis* (Fonda de Ramon Labra), where the *Sella* is crossed by a bridge of the 12th cent., the central arch of which is 60 ft. high and 67 ft. in span. — **Covadonga** (*Huespedaría*, unpretending), the cradle of the Spanish monarchy and a frequented pilgrimage-resort, is a small mountain-village with an abbey of the 16th century. From the latter a flight of steps ascends to the famous *Cave*, in which Pelayo (d. 737), the founder of the Asturian kingdom, took refuge with 300 followers after the disastrous battle on the Guadalete. From this coign of vantage he carried on his heroic resistance to the Moors, the beginning of the reconquest of Spain. The cave still contains the sarcophagus which is said to hold the remains of the hero, his wife Gandiosa, and his sister Hormesinda. The adjacent church of *Santa María* contains the tomb of Alfonso I. (d. 757). The principal pilgrimage takes place on Sept. 8th. — From Covadonga excursions may be made to the *Lago de Enol* and to the top of the *Peñas de Europa* (6560 ft.; for mountain-climbers only).

Beyond Oviedo the railway passes (90 1/2 M.) *Lugones*, (93 M.) *Lugo de Llanera*, (94 1/2 M.) *Villabona* (junction of a branch to *Avilés* and *San Juan de Nieva*), *Serin* (100 M.), and (105 M.) *Veriña*.

107 M. **Gijón.** — **Railway Stations.** 1. *Estación del Norte*, to the W. of the town, on Pando Bay, for the line to Leon and Madrid. — 2. *Estación de Langreo*, close by, for Langreo and Laviana. — No carriages meet the trains, but there is a tramway from the stations to the town. Baggage is looked after by the hotel-porters.

Hotels. Hot. Suizo, Boulevard 29; Hot. Iberia, Calle Trinidad 24, both with restaurants, pens. from 8 p.; Hot. de la Marina, Muelle 5; Hot. del Comercio, Plaza del Marqués. — **Cafés.** *C. Colón*, Boulevard 29; *C. Suizo*, C. Trinidad 24. Gijón, like Asturias generally, is noted for cider (*cidra*), which is largely exported to South America.

Tramways. 1. From the railway-station to the harbour viâ the Avenida, Travesia de la Rueda Carmen, and Boulevard. — 2. From the harbour to Somió by the Boulevard, C. Munúza, C. Moros, C. Jovellanos, C. San Bernardo, C. Menendez Valdés, C. Uria, the Campos Elíseos, and La Guía. Fares 10-20 c.

Steamers ply, more or less regularly, to Corunna, Santander, Bilbao, Vigo, Cadiz, London, Liverpool, etc.

Theatres. *Teatro Jovellanos*, Calle Jovellanos, next door to the Instituto Jovellanos; *Campos Elíseos*, with theatre, circus, and garden. — **Basque Ball Game** (p. xxix), Carretera de Langreo. — **Bull Ring**, Carretera de Villaviciosa.

Sea Baths. *Las Carolinas*, *La Favorita*, *La Sultana*, all on the Playa de San Lorenzo (50-75 c., including dress and towels; with warm salt-water 1 p. 25 c.).

Physician: *Dr. Pelayo*, Calle Villaviciosa 24. — **Chemist:** *Menendez Rodriguez*, Plaza de la Constitucion 4.

British Vice-Consul: *W. Penlington*, Boulevard 45 (also Lloyd's agent).

Bookseller: *F. Menendez*, Boulevard 20. — **Photographs:** *Palacios*, Boulevard 25.

Bankers. *Bank of Spain*, Calle Trinidad 33; *F. Rodriguez*, Boulevard.

Gijón, the second-largest town and principal seaport of Asturias, is a city of 43,400 inhab., situated to the S.E. of *Cape Peñas*, between two bays. It is supposed to be of Roman origin, fell into the hands of the Saracens in 715, was recaptured by Pelayo in 722, and was the residence of the Asturian kings down to 791. In the strife between Pedro the Cruel and his half-brother, Henry of

Trastamara, Gijón was alternately the victim of both parties; and in 1395 it was burned down. In 1588 the harbour was the place of refuge for the remnants of the 'Invincible Armada'. — Gijón is now a favourite sea-bathing resort. The climate is mild, the average temperature ranging from 52° to 70° Fahr.

The town is well-built and has thriven greatly since the construction of the harbour (1864) and its inclusion in the railway system (1884). Originally it was confined to the hill of *Santa Catalina* (Cimadevilla), but after its rebuilding in the 15-16th cent. it spread along the adjoining bays. It is now bounded by *Cape Torres* on the W., *Cape San Lorenzo* on the E., and the suburbs of *Ceares* and *Tremañes* on the S.

The main activity of the place is seen in the W. quarters of the town, containing the railway-stations, harbour, warehouses, and custom-house. The shipping of the coal found at Langreo occupies a large number of men.

The main streets of the inner town are the new *Avenida*, beginning at the rail. station; the *Boulevard* or *Calle Corrida*, running to the W. from the harbour; and the *Calle Jovellanos*. At the end of the Boulevard rises a bronze statue, by M. Fuxá, of *Don Gaspar Melchor de Jovellanos* (1744-1811), the statesman and author, who was a native of Gijón. In the Calle Jovellanos are the *Theatre*, the *Markets*, and the *Instituto Jovellanos*, an academy of seamanship, mathematics, and languages, founded by the statesman after whom it is named. It contains an admirable collection of *Drawings by Spanish and Foreign Masters, well worth the attention of lovers of art, in spite of its unsatisfactory arrangement.

The collection (adm., on week-days only, on application to the *Conserje;* fee 1 p.), consisting of about 1000 numbers, is arranged in five sections in one of the rooms of the library (Salon de Bocetos). The catalogue is by J. Menendez Azebal. Among the artists represented are *J. de Arfe* (Nos. 487-489; Sec. III, No. 27); *Alonso Cano* (232-256; centre, 1, 2, 3); *Correggio* (215; II, 35); *Albrecht Dürer* (447-452; III, 19); *F. Goya* (382, 383; centre, 23); *Guido Reni* (228-230; III, 4, 5); *Giulio Romano* (126-129; II, 3, 4); *Michael Angelo* (28-30; I, 9); *Murillo* (317-323; centre, 9, 10, 11); *Rembrandt* (446; III, 18); *Ribera* (427-429; III, 13); *Raphael* (140; II, 8); *Titian* (210-212; II, 32, 33); *Vasari* (86; I, 25); *Velazquez* (406-411; III, 7, 8); *Paolo Veronese* (213, 214; II, 34); *Zurbarán* (337, 338; centre, 13). The names attached to the unsigned drawings rest on the authority of the art-historian Cean Bermudez (d. 1819), who was a native of Gijón.

By the harbour *(Muelle de Oriente)* are the palace of Count Revillagigedo and a monumental fountain with a statue of Pelayo. On the *Bay of San Lorenzo* are the town-hall and the palace of Count Valdés. The parish-church of *San Pedro*, dating from the 15th cent., has three rows of aisles on each side. In the outermost S. aisle is the tomb of Jovellanos, with a relief-bust by M. Fuxá.

A band plays on the evenings of the bathing season in the attractive *Paseo de Begoña*, situated to the E. of the town. — The *Tobacco Factory*, established in 1842 in an old Augustine monastery, employs 1500 women.

The *View from the top of the *Santa Catalina* hill extends in clear weather to the Peñas de Europa, the Monte Sacro, and the Cordal de Peon to the S., to Cape Peñas and Cape Torres on the W., and to Cape San Lorenzo on the E.

From Gijón to Avilés, 24 M., railway (starting from the Estacion del Norte) in 1¾ hr. (fares 4 p. 60, 3 p. 40, 2 p. 10 c.). Carriages are changed at (12½ M.) *Villabona* (p. 180). — **Avilés** (*Hot. Iberia*), a seaport with 4300 inhab., lies in a picturesque hilly district, at the head of the Ria de Avilés. It possesses several interesting buildings, such as the palaces of the *Valdecárzana*, *Camposagrado*, and *Ferrera* families, the Gothic churches of *San Nicolás* and *San Francisco*, and the *Capilla de los Alas*, with many tombs. The bridge over the Ria also deserves notice.

A diligence, starting at Boulevard 24, runs daily from Gijón in 4 hrs. (fare 4 p.) to **Villaviciosa** (*Fonda de Francisco Panda*, unpretending), pleasantly situated 17 M. to the E., on the ria of the same name. It contains 800 inhab. and the interesting Gothic church of *Santa María*. — The villages of *Valdedios* and *Amandi*, near Villaviciosa, also possess churches (San Salvadór and San Juan) of the 12-13th centuries.

14. From Leon to Monforte and Corunna.

264 M. Railway (*Ferrocarriles del Norte*) in 12½-18 hrs. (fares 40 p. 80, 30 p. 60, 18 p. 40 c.); three through-trains daily.

Leon, see p. 157. — 6 M. *Quintana*; 12½ M. *Villadangos*. We cross the *Orbigo* by a bridge 115 yds. long. — 22 M. *Veguellina*. To the right is the twenty-arched bridge where Suero de Quiñones and his nine companions-in-arms performed the so-called 'Paso Honroso', challenging during a period of ten days (July, 1434) all the knights on their way to the great jubilee at Santiago.

32 M. **Astorga** (2850 ft.; *Fonda de Faustino Fernandez*, *Fonda de Pochas*, both very indifferent, pens. 5-6 fr.; carriages at the station), the see of a bishop, with 5700 inhab., is picturesquely situated on a spur of the Manzanal chain and is surrounded by strong walls and towers, still in part well preserved. The Roman *Asturica Augusta*, described by Pliny as an 'urbs magnifica', lay at the junction of four military roads. It was the capital of S. Asturia, which was named after it (in contradistinction to the coast-district on the other side of the mountains). The town was destroyed both by the Goths and the Arabs, but enjoyed another short spell of power and prosperity under Ordoño I. (9th cent.). Its heroic resistance to the French in 1810 forms a worthy parallel to the defences of Saragossa and Gerona.

The *Cathedral* dates from the 15-16th centuries. The main façade, in the Renaissance style, has three portals adorned with plateresque columns and pilasters, reliefs from the life of Christ, and a graceful parapet. The rose-window is in the baroque style. The towers, one of which is unfinished, date from the 18th cent.; the portal in the S. façade is of the 17th century. The interior is very effective. The beautiful groining-ribs and the slender and finely outlined pillars demand attention. The retablo mayor was executed by *Gaspar Becerra* in 1569 (comp. p. lx); the screens are

the work of *Lazaro Azcain* (1622), and the choir-stalls and pulpit are by the *Masters Tomas* and *Roberto* (1551). The windows are filled with good stained glass. In the sacristy (18th cent.) are shown a Romanesque reliquary and an admirably executed Gothic chalice. — The cloisters were rebuilt by *Gaspar Lopez* in 1780.

The *Ayuntamiento* (town-hall), in the Plaza Mayor (P. de la Constitucion), is an edifice of the early 17th cent., with a tasteful Renaissance façade flanked by towers. — The *Priests' Seminary*, to the S.W., can accommodate 750 pupils. — Fine views of the Manzanal chain and of the suburbs of *Santa Coloma* and *San Andrés* are obtained from the promenade laid out on the *Town Walls*, which like those of Leon, date from the late-Roman period. A few Roman tombstones have been re-erected at the 'Salon', the principal square on the promenade. A bronze tablet was found at Astorga, containing a treaty of hospitality, concluded between two Asturian tribes in 27 A.D. and renewed in 152 A.D. (now at Berlin).

The hills round Astorga are the home of the tribe of *Maragatos*, a remnant of the original Celtiberian inhabitants of Spain, who hold themselves strictly aloof from their neighbours and marry only among themselves. As a rule they are very industrious and thrifty, their chief occupation being that of carriers and muleteers. The men wear a long-skirted coat, voluminous knee-breeches, and round hats of felt; the women wear a short skirt and slashed sleeves.

From Astorga to *Zamora* and *Salamanca*, see p. 171.

40 M. *Vega-Magaz;* 50 M. *Brañuelas.* The train now reaches the watershed between the Douro and Minho and penetrates the crest of the *Manzanal Mts.*, at a height of 3300 ft., by a tunnel 1640 ft. long. The descent on the other side *(la bajada del Manzanal)* is full of variety. The train bends to the S.W. and N. in three curves and threads 11 tunnels before reaching (57 M.) *La Granja*, which remains to the right. It then runs towards the S., surmounting the watershed between the *Tremor* and the *Silva* by means of two tunnels. The railway next turns to the N.E. and again penetrates this ridge by a tunnel 1140 yds. long, passing under the part of the track just traversed 310 ft. above. Finally it runs towards the W., once more passing La Granja, which this time lies to the left. Eight more tunnels, besides huge cuttings and bridges, are passed before we reach (63 M.) *Torre*, which lies about 1440 ft. lower than the tunnel of Brañuelas.

68 M. *Bembibre*, with the ruined château of the Dukes of Frias and the church of San Pedro, formed of a 15th cent. synagogue. Beyond (150 M.) *San Miguel de las Dueñas* we thread six tunnels and cross the *Sil.*

79½ M. **Ponferrada** (1640 ft.; *Fonda de las Astorganas*, pens. 5-6 p.; *Rail. Restaurant*), the *Interamnium Flavium* of the Romans, is a town of 7100 inhab., situated on a lofty plateau and commanding a fine view of the district encircled by the Sil and the *Boeza*. The Gothic church of *Santa Maria de la Encina* contains a good re-

tablo of the 16th cent. and a figure of the Magdalen by *Gregorio Hernandez* (p. lxi). The *Ayuntamiento*, with its slender towers, dates from the 17th century. Above the town are the imposing remains of a castle of the Knights Templar (12th cent.).

The train now descends into the valley of the Sil, in which washing for gold is successfully practised. 89 M. *Toral de los Vados* is the junction of a branch-line to *Villafranca del Vierzo*. We then cross the *Burbia*, thread a dozen tunnels, and traverse romantic rocky gorges. — 99 M. *Quereño*, the first place in *Galicia;* 105 M. *Sobradelo;* 109 M. *Barco de Valdeorras*, celebrated for its wine and chestnuts. 116 M. *La-Rua-Petin* (diligence to Orense). — Near (122 M.) *Montefurado* (1233 ft.) the Sil flows through a subterranean canal, 440 yds. long, said to have been constructed by the Romans. Farther on the train crosses the Sil twice. Beyond (131 M.) *San Clodio* it penetrates the ridge of *Lemos*, at a height of 1475 ft. above the sea, and then descends to the N. 141 M. *Puebla de Brollón.*

148 M. **Monforte de Lemos** (1260 ft.; *Fonda y Café Español*, unpretending, pens. 5-6 fr.; *Rail. Restaurant*), a town with 12,660 inhab., lies on the small river *Cabe*, on a hill crowned with a ruined castle of the Lords of Lemos. The Benedictine monastery, once of considerable importance, is now a hospital. The church of the Jesuit college contains a noteworthy retablo by Francisco Mouro (17th cent.). — Monforte is the junction of the railway to Vigo and Pontevedra (p. 187).

Our line crosses the Cabe and runs through magnificent forests of oak and chestnut. Beyond (155 M.) *Bóveda* we thread several tunnels and cross the viaduct of *Linares*. 157 M. *Rubián*. We next cross the watershed (2165 ft.) between the Cabe and the *Sarria*. 164 M. *Oural*, with chalybeate-arsenical springs. The railway here traverses the plain of (172 M.) *Sarria*, the Roman *Flavia Lambris*. 179 M. *Puebla de San Julián*. Beyond (186 M.) *Lajosa* we cross a viaduct commanding an extensive view.

192 M. **Lugo** (1525 ft.; *Hôt. Mendez Nuñez*, Calle de la Reina, pens. 6-7 p., carr. to meet the trains; *Café Español*, in the same street), the capital of Galicia and the see of a bishop, is a town of 25,568 inhab., situated on the left bank of the *Minho* or *Miño*, in a populous plain. It is the *Lucus Augusti* of the Romans, and the city-walls, $1^1/_4$ M. long and 30-35 ft. high, incorporate much Roman masonry. The town was taken successively by the Suevi, Moors, Normans, and Alfonso III.; in 1809 it was sacked by the French.

The *Cathedral* passes for one of the more important monuments of the 12th cent., but contains so many additions of a later date that the impression of a Romanesque building is almost wholly lost. The main façade and the towers are of the 18th century. The Romanesque N. portal, which is sheltered by a Gothic porch (15th cent.), is adorned with a relief of the Saviour and has iron-mounted doors of the 12th century. The aisles belong to the

12th cent., but the high and airy nave, with its fine triforium and pointed arches, dates from the 15-16th centuries. The richly carved stalls are by Francisco Mouro (1624); the rococo retablo of the capilla mayor was executed by the French engineer Lemaur. Like San Isidoro at Leon, this church enjoys the privilege of having the Host perpetually 'de manifiesto'. The sacristy contains an Italian relief in alabaster (16th cent.), and in the *Capilla de San Froilán* is the font, formed of an ancient capital. The cloisters date from 1714.

The convent-church of *Santo Domingo* (14th cent.) has a Romanesque portal and contains the tomb of the knight Valcarcel (chapel to the right of the apse). — The neighbouring conventual church of San Francisco possesses some tombs of the 15th century.

A visit should be paid to the *Plaza de la Constitucion*, with the *Paseo del Cantón*, the market, and the *Casa Consistorial* (1735). A perambulation of the town-walls (approaches at the Puerta de la Estacion and opposite the cathedral) affords good views of Lugo itself and its environs. — The *Sulphur Springs* near the rail. station were known to the Romans.

Beyond Lugo the railway crosses the Minho, and then, beyond (202 M.) *Rábade*, the *Caldo* and the *Ladra*. 209 M. *Santiago de Baamonde;* 214 M. *Parga*. At (217 M.) *Guitiriz* we reach the province of *Coruña*. 226 M. *Teijeiro;* 232 M. *Curtis;* 243 M. *San Pedro de Oza*. — 249½ M. *Betanzos*, pleasantly situated on the *Mandeo* and the *Mendo*, has two bridges and a ruined castle of the Moorish period. — 254 M. *Abegondo;* 259½ M. *El Burgo Santiago*.

264 M. **Corunna.** — The **Railway Station** lies at the extreme S. end of the town. The omnibus runs only to the office of the *Esperanza*, Rua Nueva 3. The hotel-porters take charge of the luggage.

Hotels. Fonda Ferrocarrilana, at the corner of the Calle Real and the Rua Nueva; Hot. de Francia, Rua Nueva 27, pens. 7½-10 p.; Hôt. Continental, Rua Nueva 8; Hot. de la Paloma, Rua Nueva 3.

Cafés. *Suizo*, *Mendez Nuñez*, both in the Calle Real.

Steamers ply from Corunna to *Gijón*, *Santander*, and *Bilbao;* also to *Vigo* and *Lisbon* (Pacific Steam Navigation Co.). Comp. p. xix.

Diligence to Santiago (40 M.). That known as *La Ferrocarrilana*, starting at Rua Nueva 3, may be recommended (two vehicles daily, in 7½ hrs.; fares 12 p. 50 c., 10 p., 7 p. 50 c.). Places should be secured in advance.

Post & Telegraph Office, Calle de la Fama.

Sea Bathing at *Riazor*, on the Bay of Orzan, and *El Parrote*, at La Bahia (½-1 p.; dress and towels not supplied).

Physicians. *Ramon Perez Costales*, Calle Teresa Herrera; *José Rodriguez Martinez*, Calle San Andrés 76. — **Dentist.** *William Mitchell*, Riego de Agua 9. — **Apothecary.** *J. Villar*, Calle Real 82.

British Consul, *C. A. P. Talbot*, Calle Linares Rivas 2; vice-consul, *Thomas Guyatt*. — **Lloyd's Agent,** *J. Marchesi*, Calle Real 94.

Booksellers. *La Literaria*, *Carré*, Calle Real 98 and 30. — **Photographs.** *Ferrer*, Calle Real 61.

Corunna, Span. *La Coruña*, still known to British sailors as *The Groyne (La Cruña)*, the capital of the province of that name and he seat of the governor and the captain-general of Galicia, is a

city of 40,500 inhab., finely situated on a tongue of land between the bays of *El Orzan* (W.) and *La Bahia* (E.). It is the chief military station in N. Spain and a commercial city of the first rank, exporting onions, potatoes, beans (mainly to the Antilles), fruit, wine, hams, and many other articles. The entrances to La Bahia and the harbour are protected by *Fort San Antonio.*

The town is of Iberian origin and practically corresponds to the *Brigantium* of the Romans. In the middle ages it was known as *Caronium*, and long belonged to the emirate of Córdova. John of Gaunt landed at Corunna in 1386 to claim the throne of Castile in right of his daughter, wife of Pedro the Cruel. Philip II. embarked here in 1554 for England to marry Queen Mary; and it was from Corunna that the 'Invincible Armada', consisting of 130 large war-ships with an army of 30,000 men, sailed in 1588 to conquer Great Britain. In 1598 a British fleet under Drake appeared before the town and burned it down. At a later date the British won two important naval victories off Corunna: that of June 14th, 1747, in which the French fleet was defeated, and that of July 22nd, 1805, when the French and Spanish fleet was destroyed. On Jan. 16th, 1809, a sanguinary contest took place on the neighbouring heights of Elviña, when Marshal Soult, at the head of much superior forces, vainly endeavoured to prevent the embarkation of the British army under Sir John Moore, who was killed during the battle. Corunna was taken by the French in 1823 and by the Carlists in 1836.

A characteristic feature of Corunna is the *Miradores*, or glazed and gaily-painted window-balconies.

Like most of the larger towns on the N. coast of Spain, Corunna consists of an OLD TOWN on the heights and a NEW TOWN below. The latter, named *La Pescaderia*, is nearest the rail. station and extends from La Bahia to El Orzan. Most of its handsome streets are paved with granite. Along the harbour runs the animated *Avenida de los Cantones*, with the *Alameda*, a statue of *Daniel Carballo*, the politician, by Fariño (erected in 1896), and the pretty grounds of the *Paseo de Mendez Nuñez*. At the S. end of the harbour is the large tobacco-factory of *La Palloza*. — The Calle Real and the Riego de Agua, adjoining the Paseo on the N.E., lead past the theatre to the Plaza de Maria Pita and the old town.

The Old Town, which is closely built and in part enclosed by an old line of walls, lies on a height to the N.E. of the harbour. Its focus is the *Plaza de la Constitucion* or *de Azcárraga*, which is beautified with ornamental grounds. Here stand the *Capitania General* and the churches of *Santa Maria* and *Santiago* (12-13th cent.), both with interesting Romanesque portals. To the E. lies the *Jardin de San Carlos*, with the last resting-place of Sir John Moore; the monument, erected in 1814, bears the simple inscription: 'Johannes Moore, Exercitus Britannici Dux, Praelio occisus A. D. 1809'. On the N. wall of the garden is a memorial tablet to the 172 officers and seamen of the British man-of-war 'Serpent', which was lost at Cape Villano in Nov., 1890.

In the old town, a little to the N. of the Plaza de Maria Pita, is the *Cuartel de Alfonso Doce*, or barracks. The Calle Orilla-Mar leads hence to the N.W. to the *Roman Catholic* and *English*

Cemeteries and on past the (left) *Parque de San Amaro* (magazine of ammunition), to (1 M. farther) the **Torre de Hercules*, which rises on a hill (390 ft.) to the E. of the bay of El Orzan. For a considerable height the tower is of Roman origin and probably dates from the reign of Augustus; the upper part was added in 1792 (fine view). The name is entirely arbitrary. The Roman architect is named in a long inscription in the rock, now covered by a shed.

A steamer plies daily from Corunna (1¼ hr.; fares 3, 1½ p.) to (12 M.) the naval port of **Ferrol** *(Fonda Suiza;* Brit. vice-consul, *E. Anton;* U.S. vice-consul, *N. Perez).* This charmingly situated town (23,000 inhab.) is strongly fortified and protected by advanced forts. The arsenal, laid out by Charles III., with its wharves and docks, has an area of 25 acres.

15. From Monforte to Vigo and Santiago de Compostela.

169 M. Railway. Fom *Monforte* to *Vigo*, 111 M. (*tren corréo* in 6 hrs., *tren mixto* in 8½ hrs.; fares 18 p. 25, 13 p. 70, 8 p. 25 c.). — From *Vigo* to (19 M.) *Pontevedra* (three trains daily) in 1¼ hr. (fares 3 p. 75, 2 p. 80, 1 p. 70 c.). — From *Pontevedra* to (58 M.) *Santiago* (one *tren corréo* and two *trens mixtos* daily) in 3 hrs. (fares 8 p. 90, 6 p. 70, 4 p. 5 c.). — Railway-restaurants at *Orense*, *Vigo*, and *Santiago*.

Monforte, see p. 184. — The railway runs to the S. through the valley of *Lemos* and then ascends to (6 M.) *Canabal*, where it penetrates the *Garganta del Cabe* by means of ten tunnels. Beyond (12½ M.) *San Esteban* we cross the *Minho*, here separating the provinces of Lugo and Orense. 18 M. *Los Peares;* 23 M. *Barra de Miño.*

29 M. **Orense.** — The **Railway Station** *(Restaurant)* lies ¾ M. to the N. of the town. Omnibuses meet the trains, but the luggage is attended to by the hotel-porters.

Hotel. De Roma, Calle Progreso 71, much frequented during the bathing season. — **Café.** *Suizo*, Calle Progreso 45.

Post Office, Calle Progreso 65. — **Telegraph Office,** Calle Barrera. — *Despacho Central* (p. xvi), Calle Progreso 47.

Orense (470 ft.), the capital of a province and the see of a bishop, is a town of 15,250 inhab., situated on the left bank of the Minho and surrounded by hills. The Romans named it *Aurium*, probably from the auriferous alluvial deposits in the neighbourhood. The seat of the Visigothic bishopric was *Sedes Auriensis*, whence the modern name is derived. Orense was the capital of the Suevi in the 6-7th cent.; in 716 it was destroyed by the Moors and in 884 it was rebuilt by Alfonso III. Since the 15th cent. it has been of no importance.

The Cathedral, built in the Gothic style in 1220, was much injured by war and earthquake and underwent an unintelligent restoration in the 16-17th centuries. Only a few fragments are left of the elaborate decoration of the main front. There are good portals on the N., W., and S. sides; over the first is a Pietà in relief (15th cent.). The porch *(el Paraiso)* has a certain resemblance to the Portico de la Gloria at Santiago (p. 193), but is disfigured by later additions, the insertion of altars, and tastelessly restored paintings. The lantern over the crossing is by Rodrigo de Badajoz (15th cent.)

The choir-stalls are by Diego de Solis and Juan de Anges (16th cent.), the adjoining screen is by Celma. The presbytery is enclosed by a plateresque reja, with an equestrian relief of St. Martin and numerous figures and coats-of-arms. In the left transept is the tomb of Bishop Vasco Mariño. The Gothic retablo, in the capilla Mayor, has scenes from the life of Christ and the Virgin. Here, too, are a silver tabernacle of the 17th cent. and (right) the tomb of an unknown prelate, with a representation of the Last Judgment (14th cent.). In the Capilla del Divino Cristo is a Byzantine crucifix, which is traditionally ascribed to Nicodemus and is said to have been stranded on the coast of Galicia in 1330. On Corpus Christi Day demons are exorcised in front of it. The silver processional cross in the sacristy is ascribed to the elder Arphe (p. lvii).

In the Calle del Instituto is a bronze statue, by J. Solér (1887), of *Fray Benito Jeronimo Feyjóo* (1676-1764), a Benedictine monk born at Orense, who made a name for himself as a scholar and critic. — The bridge over the Minho (400 yds. long) was built by Bishop Lorenzo in 1230, but has since been repeatedly restored. The midmost of the seven arches is 125 ft. in height, 140 ft. in span.

The hot sulphur springs of *Las Burgas* (150-155° Fahr.), at the foot of the hill on which the town lies, flow at the rate of about 30 gallons per minute; the water is singularly clear and almost devoid of smell. — An omnibus plies regularly to the small mineral baths of (1¼ M.) *Caldas de Orense.*

Beyond Orense the train runs to the S.W. along the Minho, traversing the so-called granary of Galicia. In the background rise the hills of *Benama.* — 37½ M. *Barbantes;* 46 M. *Ribadávia,* the second town of the province (2100 inhab.), at the confluence of the *Avia* with the Minho; 53 M. *Filgueira,* a watering-place with springs impregnated with sulphur, iron, and soda. — We enjoy fine views of the wild and wood-clad gorges of the Minho. In the ravine named *Pases de San Gregorio,* on the left (Portuguese) bank of the Minho, is the waterfall of *Barja.* — 59½ M. *Frieira;* 63 M. *Pousa;* 67½ M. *Arbó,* celebrated for its salmon-fishing; 75 M. *Las Nieves.* — 79½ M. *Salvatierra,* the chief place in the wine-growing district of that name, lies on the *Alcabre.* Like Monção, on the Portuguese side of the Minho, it is surrounded by mediæval walls. — We cross the Alcabre. 84½ M. *Caldelas,* a frequented watering-place. The train now leaves the course of the Minho and turns to the N.W.

88 M. **Guillarey** is the junction of a branch to Valença do Minho, where it joins the Portuguese railway for Oporto and Lisbon (R. 69).

From Guillarey to Valença do Minho, 3 M., two trains daily in ½ hr. (fares 1 p., 75 c., 50 c.).

2 M. **Tuy** (*Fonda de Doña Carmen,* unpretending; omn. at the station), the see of a bishop, with 10,980 inhab., picturesquely situated on a hill rising over the Minho, was the Roman *Castellum Tude.* At the beginning of the 8th cent. it was the capital of Witiza, King of the Visigoths, and after various vicissitudes it was finally recaptured from the Moors by Alfonso VII. in the 12th century. In the wars between Castile and Portugal

this strongly fortified place played a prominent part. The *Cathedral*, a sombre, fortress-like edifice of the 12th cent., was rebuilt in the 15-18th centuries. The portals are interesting, and many of the chapels are fenced in by fine Renaissance parcloses. The Capilla de Santa Catalina contains a Descent from the Cross of the 18th century. The cloisters (14th cent.) are sadly dilapidated. The *Ayuntamiento* contains Roman inscriptions.

The train crosses the Minho (1090 ft.) by an imposing iron bridge constructed in 1885.

3 M. *Valença do Minho*, the Portuguese frontier-station, see p. 580.

From (94 M.) *Porriño* omnibuses run to *Mondariz*, a much-frequented watering-place. We thread the tunnel of *Valos* and sweep round to the viaduct of (104 M.) *Redondela*, traversing an attractive landscape and enjoying a distant view of the Bay of Vigo.

111 M. **Vigo.** — The **Railway Station** *(Restaurant)* lies 3/4 M. to the W. of the town. Omnibuses meet the trains.

Hotels. CONTINENTAL, Plaza Eduayen, with view of the sea; EUROPA, Calle del Principe, pens. from 7 p. — **Cafés.** *Café Suizo*, Calle del Principe; *Café Mendez Nuñez*, Puerta del Sol.

Post & Telegraph Office, Calle Velazquez Moreno. — **Theatre:** *Teatro Tamberlick*, Calle del Circo.

Physicians. *Enrique Lanzós*, at the Continental Hotel; *Candido Lemos*, Plaza de la Constitucion. — **Sea Baths,** Playa de San Francisco.

Bookseller: *Eugenio Krapf*, Calle Policarpo Sanz, near the post-office. — **Photographs:** *Felipe Prósperi*, Calle del Principe.

Banks. *Bank of Spain*, Calle del Arenal; *Estanislao Duran* (agent for Vogel & Co., Madrid), Calle del Principe; *Manuel Bárcena y Franco* (agent of the Crédit Lyonnais), Calle Real.

British Vice-Consul, *Manuel Bárcena y Franco* (also Lloyd's agent), see above.

Steamers to *Corunna*, *Carril*, *Gijón*, and *Santander* twice weekly (Spanish lines); to *Southampton* every fortnight (Royal Mail Steam Packet Co.); to *La Rochelle* and *Liverpool* every fortnight (Pacific Steam Navigation Co.); to *Southampton*, *Antwerp*, and *Bremen*, once or twice a month (North German Lloyd); to *Hamburg* fortnightly (Hamburg and S. America Steam Packet Co.); to *Bordeaux*, once or twice a month (Messageries Maritimes).

Vigo, an important commercial town and seaport with 17,220 inhab., is picturesquely situated on the S. bank of the *Ria de Vigo* and on the N.W. slope of a hill, crowned by the *Castillo del Castro* and surrounded by higher mountains. It is much visited for its excellent sea-bathing, and the climate is said to be admirable. — In the beginning of the War of the Spanish Succession (Oct. 22nd, 1702) an Anglo-Dutch fleet under Admirals Rooke and Stanhope attacked the Spanish 'Silver Fleet' in the harbour of Vigo, captured much of the treasure, and sank many of the Spanish vessels.

A broad street leads from the *Railway Station* to the NEW QUARTERS of the town, where the principal thoroughfare is the *Calle del Principe*, leading straight on. The side-streets to the left lead to the harbour viâ the *Paseo de la Alameda*, in which is a statue of *Admiral Mendez Nuñez*, by A. Querol, erected in 1890. Near the E. pier is another monument, by the same artist (1896), to *J. Elduayen*, a minister of state who united with Canovas in bringing Alfonso XII. to the throne. — To the E. of the Alameda is the *Calle del Arenal*, an animated street skirting the harbour and commanding fine views of the bay of Vigo and the Islas Cies (p. 190).

The Older Quarters of the town, to the N. and W., are crowded and irregular, the streets generally steep and paved with granite. The *Rivera* here presents a stirring picture during the time of the fish-market. The *Calle Real*, ascending to the church of *Santa Maria*, was once the main street of Vigo. Adjacent is the *Plaza de la Constitucion*, with the town-hall.

Excursions. By Sailing Boat. To the *Islas de Cies (Insulae Siccae)*, at the mouth of the harbour. — By Carriage. 1. To (13 M.) **Bayona** *(Fonda de la Palma)*, charmingly situated on the coast, with an interesting collegiate church of the 12th cent. and the *Castillo de Montereal* (16th cent.). 2. To *San Payo* (Fonda del Italiano), on the Ria, 12 M. to the E. — By Railway. 1. To *Tuy* (p. 188), one train daily in 2¼ hrs. (fares 4 p. 80, 3 p. 65, 2 p. 20 c.). 2. To (16 M.) *Porriño* (p. 189) two trains daily in 1 hr. (fares 3 p. 15, 2 p. 35, 1 p. 40 c.). Thence we may drive, viâ *Puente Areas*, to (12 M.) the prettily situated watering-place of *Mondariz* (Fonda de Enrique Peinador). 3. To (19 M.) *Pontevedra* (see below and p. 187) three trains daily in 1¼ hr. (fares 3 p. 75, 2 p. 80, 1 p. 70 c.).

The Railway from Vigo to Santiago diverges from the line to Monforte at (7 M.) *Redondela* (p. 189) and then runs viâ (12½ M.) *Arcade* and (16 M.) *Figueirido*.

19 M. **Pontevedra** (*Hot. Mendez-Nuñez*, indifferent, pens. 5-6 fr.; *Hot. Iberia*), the capital of a province, is a town of 20,000 inhab., charmingly situated at the head of the *Ria de Pontevedra*, in the delta of the *Lerez*, *Alba*, and *Tomeza*. It is still partly enclosed by the old walls. The Gothic church of *Santa Maria Mayor* has a façade of the 16th century. The former conventual church of *San Francisco* contains the tombs of Adm. Gomez Charino and his wife. In the *Alameda*, to the W. of the town, are the *Casa Consistorial*, the *Diputacion Provincial* (two imposing buildings), and the remains of the convent of *Santo Domingo*, which was occupied by the French in 1809 and stormed by the peasants of the neighbourhood. The Alameda also affords a good distant view of the little port of *Marin* (steam-tramway). The church of *La Peregrina*, with an elegant façade and slender towers, dates from the 18th century.

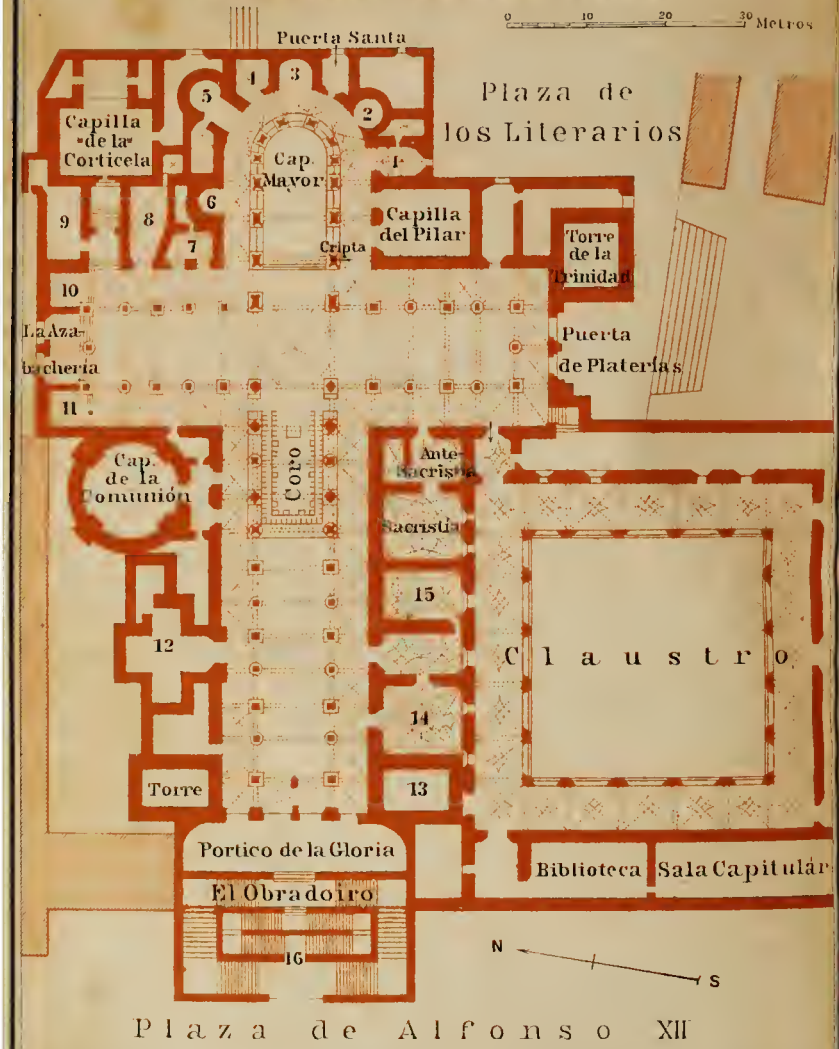
33 M. *Carril* (Brit. Vice-Consul) is a small port on the *Bay of Arosa*. In the vicinity are the warm sulphur baths (90-140° Fahr.) of *Caldas de Reyes* and *Caldas de Cuntis* and the popular sea-bathing resort of *Villagarcía*.

38½ M. *Catoira*. At (43 M.) *Cesures* (Pons Cæsaris) the *Ulla* is spanned by an imposing Roman bridge. — 44 M. *Padrón*, the Roman *Iria Flavia*, at the confluence of the *Sar* and the Ulla. At (48½ M.) *Esclavitud* is the pilgrimage-church of *Nuestra Señora de la Esclavitud*, formerly a widely known asylum for criminals and containing numerous votive offerings of their gratitude. — 52 M. *Osebe*; 56½ M. *Casal*. We pass the lunatic asylum of *Conjo*.

58 M. (169 M. from Monforte) *Santiago de Compostela*. The rail. station (restaurant) lies 1 M. to the S.W. of the town. Omnibuses only to the *Despacho Central* or to the *Ferrocarrilana* (see p. 191). Luggage is taken in charge by the hotel-porters.

Geograph. Anstalt von Wagner & Debes, Leipzig.

CATEDRAL DE SANTIAGO



1 *Capilla de Mondragón*	5 *Capilla de San Juan Apostol*	11 *Capilla de Santa Catalina*
2 " " *San Pedro*	6 " " *San Bartolomé*	12 " *del Cristo de Burgos*
3 " *del Salvador ò del Rey de Francia*	7 " " *la Concepcion*	13 " *del Alba*
4 *Capilla de Nuestra Señora la Blanca*	8 " *del Espiritu Santo*	14 " *de las Reliquias*
	9 " *de San Andrés*	15 " *de San Fernando*
	10 " " *San Fructuoso*	16 *Entrada de la Iglesia baja*

Wagner & Debes Leipzig

Santiago de Compostela. — **Hotel.** FONDA SUIZA, Plaza del Instituto, pens. from 7 p.; HOT. VIZCAINA Y COMERCIO. — **Cafés.** *Café Suizo*, Rua Nueva; *C. Iberia*, Rua del Villar; *C. Español*, Calle de las Huérfanas.
Post & Telegraph Office, Plaza de los Literarios. — **Diligence** (*La Ferrocarrilana*, Calle Huérfanas 40) to Corunna, 40 M., twice daily in 7½ hrs. (fares 12 p. 50 c., 10 p., 7 p. 50 c.). Places must be taken in advance. — **Despacho Central** (p. xvi), Calle del Toral.
Booksellers, Rua del Villar 14, 23, and 46. — **Photographs**: Rua del Villar 50 and 70.

Santiago de Compostela (738 ft.), the see of a Metropolitan Archbishop, the seat of a university founded by Archbp. Fonseca in 1532, and formerly the capital of Galicia, is a town of 24,335 inhab., situated on a hilly plateau surrounded by mountains, on the slope of the *Monte Pedroso* and near the confluence of the *Sar* and the *Sarela*. The tradition that St. James the Greater, son of Zebedee, had preached the Gospel in Spain was vaguely current at least as early as the 4th cent., though it did not assume a definite form till three centuries later. According to another legend, not older than the 12th cent., the remains of the Apostle, after he had been beheaded in Judæa (Acts, xii. 2), were brought to Spain, where their whereabouts was soon forgotten, till, in the 9th cent., a brilliant star pointed out the spot ('campus stellæ'), on the site of the present cathedral, to Bishop Theodomir of Iria. The name 'Compostela' is, however, more probably a simple corruption of 'San Jacome Apostol'. In spite of the opposition of other Spanish churches, especially that of Toledo, the belief in this patron-saint soon became so firmly grounded that he was frequently seen, clad in gleaming armour, helping the Christians in their battles with the Moors. The earliest sanctuary over the grave, which was erected by Alfonso I. and enlarged by Alfonso III., was wholly destroyed by the Moors under Almansor in 997. After its re-erection the church acquired an extraordinary reputation, and thousands of pilgrims streamed to it every year. The vast number of pilgrims gave rise to the popular name for the Milky Way — *viz.* 'El Camino de Santiago'. Even now Santiago is one of the most frequented pilgrim-resorts in Christendom. It contains no fewer than 46 ecclesiastical edifices, with 288 altars, 114 bells, and 36 pious fraternities.

On the E. side of the PLAZA ALFONSO DOCE (or *del Hospital*; Pl. B, 3) rises the ***Cathedral** (Pl. B, 3), the most important monument of the early-Romanesque style in Spain (comp. p. xliv). The building of the present church began in 1078 or 1082 under *Bishop Diego Primeiro Pelaez*, was zealously furthered by the first archbishop, *Diego Segundo Gelmirez* (1100-1130), and went on during the whole of the 12th century. The consecration took place in 1211. The exterior underwent such sweeping alterations in the 16th and 18th cent., that its general aspect is now that of a picturesque baroque structure. — The ground-plan of the church is that of a Latin cross. The nave and aisles are intersected by an aisled transep with a domed tower over the crossing; the choir has a semicircula

ending, with an ambulatory and five chapels. The whole arrangement is so similar to that of St. Sernin of Toulouse, that it is impossible to doubt that it is due to French architects. The total length of the building is 308 ft., that of the transepts 207 ft.; the nave is 78 ft. high, the aisles 23 ft., the dome 108 ft. The building material is mainly granite.

The W. Façade, known as *El Obradoiro*, was erected by *Fernando Casae y Novoa* in 1738 and is in the most extravagant baroque style. The wide flight of steps in front of it, arranged in four sections, is admirably adapted for processional purposes. The huge gable is surmounted by a statue of St. James and flanked by two towers, each 230 ft. high and resting on Romanesque foundations. The portal is opened only for the passage of the very highest secular and ecclesiastical dignitaries. — The *Azabachería*, or N. Front of the transept, facing the Plazuela de la Fuente de San Juan, is a work of the insipid archaistic tendency of the second half of the 18th cent.; its architect was *Ventura Rodriguez* (d. 1786). Between the middle windows of the principal stage is an allegorical figure of Faith; over the attic is a group representing Ordoño II. and Alfonso III. kneeling before St. James. — On the E. Side of the choir, towards the Plaza de los Literarios, is the *Puerta Santa*, a portal of the 18th cent., opened only in the year of jubilee. The statues with which it is adorned belonged to an earlier door, now destroyed; over the door are modern statues of SS. James, Athanasius, and Theodore. — The S. Front of the transept, the *Puerta de Platerias*, facing the Plazuela de las Platerias, dates back to the beginning of the 12th cent. (1116?). It has richly adorned portals and deeply recessed windows. In the spandrels of the two doorways are reliefs of the Temptation (left) and the Passion (right). On the wall above is Jesus Christ, surrounded by Apostles, Prophets, and Saints. Some of these figures are of still earlier date than the façade they now adorn. The *Torre de la Trinidad* (262 ft.), which rises to the right, is old only in its lower part; the upper stages were completed by Domingo Andrade in 1680 (ascent worth making in good weather). To the left runs the outer wall of the cloisters, with picturesque turrets at the angles. — The upper part of the *Central Tower* dates from the 18th century.

The Interior of the cathedral is very impressive, especially in entering it by the Puerta de Platerias. The nave has a waggon vault and is separated from the aisles by pillars standing at small intervals. The aisles have quadripartite vaulting, and above them is a fine triforium-gallery, opening on the nave and running round the whole church. The most imposing view of the interior is obtained from the transept. The choir-stalls are by *Juan de Vila* (1606), the organs by *Manuel Sanz* and *Gregorio Gonzalez* (1708-77). On the W. wall of the S. transept is an old relief of *St. James on Horseback*. Below the crossing hangs a huge censer

(el botafumeiro), about 6 ft. high, which is swung from side to side by an iron chain.

The *Capilla Mayor* stands immediately over the grave of the Apostle. The retablo of the high-altar, a tall erection of jasper, alabaster, and silver, with numerous figures, is an extravagant example of the Churrigueresque style (1672). The altar itself was made by *Figuera* in 1715 out of a mass of silver weighing 1100 lbs. The silver lamps and candelabra date from the 18th century. In a niche above the altar is a seated figure of St. James, freely adorned with silver, gold, and precious stones. To the right and left are two bronze pulpits, with gilt reliefs by *Juan Celma* (1563). — A side-staircase descends to the *Crypt*, containing the graves of the Apostle and two of his disciples. The silver shrine for the bones of the saint is modern.

The contents of the chapels fringing the apse and transept are mainly sculptures and retablos. The most interesting monuments are that of Diego de Castilla (1521), in the *Capilla de San Bartolomé* (Pl. 6), and those of Card. Pedro Varela (1574), Juan Mergalejo (1534), and Francisco Peña and his wife (14th cent.), in the *Capilla del Espiritu Santo* (Pl. 8).

The *Capilla de la Corticela* or *Parroquia*, said to date from the 10th cent., consists of nave and aisles, with a rectangular apse. Its Romanesque W. portal has shafts in the jambs and carved capitals. The vault of the chapel and the passage connecting it with the transept of the cathedral are modern.

In the *Cap. del Santo Cristo de Burgos* (Pl. 12) is the tomb of Archbp. Pedro Carrillo (d. 1667). The reliefs of the side-altar to the right in the *Cap. de San Fernando* (Pl. 15) represent scenes from the life and martyrdom of St. James (15-16th cent.). — The *Cap. de las Reliquias* (Pl. 16; open only up to 9 a.m.) contains the tombs of Doña Berenguela (wife of Alfonso VI.), Ferdinand II. and Alfonso IX. of Leon, Juana de Castro (wife of Pedro the Cruel), and other royalties. The baroque retablo, with figures of the Virtues, is by *Bernardo Cabrera* (1633).

Among the reliquaries and other valuables are the *Cruz de Alfonso Tercero*, similar to the Cruz de los Angeles at Oviedo, probably an old Moorish seal converted into a crucifix; *Chalice* and *Patten of St. Rosendus* (15th cent.); *Reliquary*, with a thorn from the Crown of Thorns (15th cent.); silver-gilt **Custodia* by Juan de Arphe (1564; see p. lvii); skull of *St. James Alphaeus*, with a silver case in the form of a skull (14th cent.); phial of the Virgin's milk.

Immediately behind the W. portal (*El Obradoiro;* see p. 192) rises the so-called *Portico de la Gloria, completed by *Maestre Mateo* in 1188 after 20 years' work and pronounced by Mr. Street 'one of the greatest glories of Christian art'.† This consists of a vestibule or porch, extending across the entire width of the

† There is a plaster cast of this noble porch in South Kensington Museum.

nave and divided into three corresponding sections. It is roofed with quadripartite vaulting and adorned with the most elaborate sculpture. A superb double doorway, with numerous statues, opens on the nave, while smaller but equally ornate doorways lead into the aisles. On the shaft dividing the central doorway into two is a seated figure of St. James, holding the *bordon* or palmer's staff.

The shaft itself is adorned with exquisitely delicate carving of the tree of Jesse. The main capital above the statue represents the Temptation in the Garden and Angels ministering to Christ. The shafts in the jambs of the main portal and the side-doorways are adorned with figures of Apostles and Major Prophets. In the tympanum of the central door is a seated figure of Our Lord, with upraised hands. Around him are the Evangelists and eight angels with the instruments of the Passion, while above are 42 figures of the worshipping elect. The archivolt shows figures of the 24 Elders of the Apocalypse. The general idea of the whole doorway is the Appearance of Christ at the Last Judgment. Above the side-doors are representations of Purgatory (left) and Hell (right). Some traces of painting are still visible. At the back of the middle pillar of the main portal is a kneeling figure, supposed to be a portrait of Master Matthew himself.

The *Cloisters were built by Archbp. Fonseca in 1521-46 in the Gothic style, with ornamental details borrowed from the Renaissance. They are among the largest and most beautiful in Spain. The walks are 115 ft. long and 19 ft. wide. — Adjoining the cloisters is the *Sala Capitular*, the walls of which are hung with tapestry. In the altar-recess are the Conversion of St. Paul and the Treachery of Judas, two small pictures ascribed to Murillo. The *botafumeiro* mentioned at p. 193 is kept here when not in use.

The *Iglesia Baja* (entr., Pl. 16), or lower church, under the Portico de la Gloria, dates from the 12th century. It consists of nave, transept, and apse, the last with recesses for five altars. The vaulting is supported by piers with clustered shafts.

In the Plaza de Alfonso Doce (see p. 191), adjoining the cathedral, is the *Archiepiscopal Palace*. — To the N. is the *Hospital Real*, founded in 1489 by the 'Catholic Kings' and erected in 1501-10 by Enrique de Egas (pp. lii, liv). The entrance and the two S. courts (in the Renaissance style) demand attention. The crossing-piers of the chapel are elaborately sculptured, and the fine screens are by Maestre Guillén (1556). — To the S.W. is the *Palacio Consistorial*, built by Archbp. Bartolomé Rajoy in 1766-72 and now occupied by the municipal and judicial authorities. In the central tympanum is a representation of the mythical battle of Clavijo (844), above which is an equestrian statue of St. James. — To the S. is the *Colegio San Jeronimo*, now a normal school, with a portal of the 15-16th centuries.

In the Plaza Fuente de San Juan, opposite the N. transept of the cathedral, stands the convent of **San Martin Pinario** (Pl. B, 3), now a seminary. The façade of the convent was begun by *Mateo Lopez* in 1590. The handsome patio and the church (to the N.E.) were completed by Antonio Gonzalez in 1645. The most noticeable features in the latter are the choir-stalls by *Fernando de Prado* and the Altar of St. Escolastica, in the Capilla del Rosario (right), with wood-carvings by *Ferreiro* (1737).

To the N.W. is the **Convent of San Francisco** (Pl. B, 2). It dates originally from the 12th cent., but both convent and church were wholly rebuilt in the 16-17th centuries. Above the church-door is a statue of St. Francis, by *Ferreiro*. In the gatehouse of the convent is the tomb of Cotolay, founder of the convent (13th cent.). The cloisters, dating mainly from 1613, incorporate a few fragments of the original structure.

The *Colegio Fonseca* (Pl. B, 3, 4), to the S. of the cathedral, was erected in 1544 and is now occupied by the medical faculty of the university. Its most interesting features are the Renaissance portal by Alava, the beautiful patio, and the artesonado ceiling of the Salón de Actos (groundfloor, to the left).

The Rua del Villar (Pl. B, 4), with arcades on the groundfloor of the houses, is the chief business-street of Santiago. — In the Rua Nueva (Pl. B, C, 4), which runs parallel with it, are the *Theatre* (1841) and the church of *Santa Maria Salomé*, founded by Archbp. Galmirez in the 12th cent., with a Romanesque portal, a Gothic atrium, and a 16th cent. belfry.

Not far off is the **University** (Pl. C, 4), built at the end of the 18th cent. by *José Manchado*. It contains good scientific collections and a fair library. To the N. lies the *Market* (*Plaza de Abastos*, Pl. C, 3), which should be visited on Thursday.

In the *Alameda* (Pl. A, B, 4, 5) are the monuments of Admiral Mendez Nuñez, by Juan Sanmartin y Serna (1885), and Manuel Ventura Figueroa (d. 1783), a learned theologian of Galicia, by Francisco Vidal (1899). The old convent of San Clemente, behind the latter monument, is now a veterinary college.

Not far from this point is the church of *Santa Susana* (Pl. A, 4), dating from 1105 and situated in the *Paseo de la Herradura*, which commands a fine view to the E. of the cathedral and the town.

San Lorenzo, lying in an oak-grove, $1^1/_4$ M. from Santiago, in the Barrio de San Lorenzo de Afuera (Pl. A, 3), dates from 1216 and is now the private property of the Duke of Terra Nova. Its most noticeable features are the Renaissance altar of Carrara marble, an Italian work of the 16th cent., and the handsome monuments of the Marquis and Marchioness of Ayamonte (d. 1525). The decorative boxwood figures of the cloisters (monograms, escutcheons, crosses, etc.) date from the beginning of the century. — The highly interest-

ing church of **Santa Maria de Sar** (Pl. D, 6), in the Barrio de Sar de Afuera, of the 12th cent., has a partly preserved cloister, and is supposed to be the work of Maestre Mateo.

The ENVIRONS of the town are very picturesque. Excursions may be made to the *Monte Pedroso* (2410 ft.), *Monte Altamira*, *Pico Sacro* (2250 ft.), and *Monte Santa Marina*, all affording good views. Some kind of a guide is necessary.

III. ARAGON AMD NAVARRE.

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While the parts of N. Spain described in Section I of this Handbook show a distinctly 'European' character, the traveller who visits *Navarre* and *Aragon* is met at once by the features of a 'semi-African' landscape. Such are the waterless and treeless deserts, coloured like the ashes of a volcano; the grey mountain-torrents descending for miles over stony and trackless wastes; the beautiful oases in the depths of the valleys; the parched villages, hardly distinguishable in colour from the ground on which they stand; the snow-clad peaks that look down on this chequered landscape and visit it with frequent tempests and thunder-storms. The journey down the Ebro to the ancient city of Saragossa is a remarkable one, whether the starting-point be Miranda or Pampeluna. Still more striking is the railway journey from Barcelona, when we cross the coast-mountains to Lérida, skirt the base of the Pyrenees in a sweeping curve, and then run to the S. to the capital on the Ebro. No more startling contrast can be imagined than that between the luxuriant vegetation of Catalonia, on the seaward side of the coast-range, and the thirsty acres of Aragon and S. Navarre, where it used to be said that it was easier for the people to mix their mortar with wine than with the hardly won water of the few scanty rivulets. On the one side, large and prosperous seaports, the hum of industry and trade, the cheerful life of the man in touch with the main stream of human affairs; on the other, loneliness, isolated towns in widely separated oases, exclusiveness, melancholy, bigotry, and poverty. The versatile Catalonian is partly Greek and partly Roman; the Aragonese is an Iberian *pur sang*, the veritable descendant of the fanatic defenders of Numantia and Calahorra. The passage from Catalonia to Aragon is like passing

from Greece to Egypt. The Ebro is by no means unlike the Nile, and the sombre mood of the inhabitants recalls the pessimism of the ancient Egyptians. In no district of Spain has the worship of the *Virgen del Pilar* (p. 212) taken root so deeply as in Aragon. Her image is in every hut and hangs in gold or silver round everyone's neck; she was the mighty *Capitana*, under whose protection Saragossa placed herself in the troublous times of 1808-9 (p. 210).

The former kingdom of *Navarra* corresponds to the modern province of *Navarra* (4056 sq. M.; 350,000 inhab.), while that of *Aragón* includes the provinces of *Zaragoza*, *Huesca*, and *Teruel* (18,298 sq. M.; 1,000,000 inhab.). Together they occupy the basin of the Ebro, extending from the *Conchas del Ebro* (p. 223) on the W. to the much more copious *Segre* and the Catalonian frontier on the E. The S. province of Teruel, a comparatively late accession, partakes of the nature of the Castilian plateau; and its waters gravitate towards Valencia, a city that was long connected with Aragon.

The analogy between the basins of the Ebro and the Guadalquivir has long been recognized by geographers. There the 'Great River' flows between the central plateau on the N. and the Cordillera of the coast on the S.; here the Ebro runs between the same central plateau on the S. and the mighty walls of the Pyrenees on the N. There are an *Alto* and *Bajo Aragón* in the N., just as there are an *Upper* and *Lower Andalusia* in the S. Both districts were once covered by the sea, the shore of which was formed by the lofty edges of the central plateau. While, however, Andalusia rose gradually from the waves, the basin of the Ebro, in spite of its greater elevation, long formed a great inland salt-lake, until at last the water forced its way through the mountain-barrier at Tortosa (p. 283).

The same range of mountains that once formed the E. boundary of the Ebro lake now bars the way of the moist E. wind of the Mediterranean and thus causes the aridity from which Aragon suffers. The ground consists mainly of subaqueous tertiary formations, such as marl, gypsum, clay, and unstratified deposits. All of these deposits, and especially the gypsum and marl, contain large quantities of salt. Trees and shrubs do not flourish; nothing grows on the chalky-white, sun-cracked soil except a few scattered, neutral-tinted, and tufted heath-plants. The few rivulets that intersect these deserts contain brackish water. The only habitable districts are those in which the salt has been sucked from the soil by the larger rivers. In these oases, however, almonds, olives, figs, and other fruit-trees flourish, and many districts yield an excellent wine. From the point of view of scenery, Aragon is also very dreary. As soon as we reach the Ebro basin, we see nothing but endless tracts of barren grey, melting in the distance into the blue of the sky; the vegetation of the deeply indented valleys either escapes the eye or is visible on the edges only in the form of scanty groves of evergreen oaks and greyish-green olives.

On the N.W. the Ebro valley is adjoined by the mountainous district of NAVARRE, with the fertile basin *(cuenca)* of Pampeluna, the beautiful valleys of the Pyrenees, and the celebrated pass of Roncesvalles (p. 220). To the E. of Navarre lies the mountain-district of SOBRARBE, a name of which the interpretation is doubtful. Even Navarre was long subject to the Frankish princes, but the inaccessible Sobrarbe remained unconquered and shares with Asturias (comp. p. 175) the glory of being one of the points of vantage from which the liberation of Spain from the Moslems was accomplished. On the N. this singular region is protected by the huge wall of the Pyrenees, crossed by one or two very lofty passes *(puertos)* and dominated by sharp-pointed *pueyos* (called *poyos* in Navarre), amid the recesses of which lie sequestered mountain-lakes *(ibones)*. A little to the S. runs the *Sierra de la Peña*, culminating in the *Peña de Oroël* (5770 ft.) and containing in the convent of *San Juan de la Peña* the resting place of the oldest line of the rulers of Aragon. An equal interval separates this range from the *Sierra de Peña de Santo Domingo*, which is prolonged towards the E. by the *Sierra de Guara*. These last two ranges are broken by the *Gállego*, which flows into the Ebro at Saragossa, while the *Aragón* skirts the W. side of the Sierra de la Peña and joins the Ebro at Alfaro (p. 220). The Aragón, which afterwards lent its name to the kingdom, is the chief affluent of the Ebro above Saragossa, as is borne witness to in the old distich:

Arga, Ega y Arugón	Arga, Ega, and Aragon
Hacen al Ebro varón.	Make a man of the Ebro.

To the E. of Sobrarbe lies the isolated mountain-district of RIBAGORZA. This is the home of the so-called *Cristianos Viejos y Rancios*, those genuine Aragonese of the old stock, who, in league with the Catalonians and Valencians, once conquered Naples and Sicily and made their name the terror of the Mediterranean. At their so-called *rondallas*, or reunions, they seldom ceased their boisterous scuffling till one or more of their number lay dead on the ground, but at the present day they content themselves with contests in singing and dancing. The *Jota Aragonesa*, one of their national airs, is known far beyond the bounds of the peninsula.

The COSTUME of the men of Aragon is picturesque and peculiar, though that of the women is less striking. The men wear short black velvet breeches, open at the knees, slashed at the sides, adorned with innumerable buttons, and showing white drawers below. The stockings and *alpargatas* (hempen sandals) are black. The body is encased in a black velvet jacket, with slashed and many-buttoned sleeves, while round the waist is worn the *faya*, a broad and gaily coloured sash, the folds of which serve as pockets. The usual headgear is a narrow silken kerchief, leaving the top of the head exposed. The *Navarros*, on the other hand, though less frequently in the

'Ribera' (on the Ebro) than in the 'Montaña' (to the N.), prefer the *boina* of the Basques (p. 3), here usually called *chapelgorrí* ('red cap') from its favourite colour. In the colder season every one is gracefully enveloped in the folds of his *manta*, the favourite hues of which are blue and white.

Nothing in the history of Aragon is more remarkable than the so-called *Fuéros de Sobrarbe*, the Magna Charta of the Aragonese nobles, which carefully safeguarded all their privileges and reduced the power of the crown to a shadow. A special official named *El Justicia* was appointed as guardian of these rights; and an appeal lay to him from anyone who felt himself aggrieved by an act of the king. Among the provisions of these fuéros were the following:

Nos que valemos tanto como vos y podemos mas que vos, os elijimos rey con tal que gardareis nuestros fueros y libertades, y entre vos y nos un que manda mas que vos; si no, no!

(We, who count for as much as you and have more power than you, we elect you as king in order that you may guard our privileges and liberties, and also one between you and us, who has more authority than you. If not, not!)

Que siempre que el rey quebrantasse sus fueros, pudiessen eligir otro rey, encora que sea pagano.

(If the king should ever break the fueros, they shall have the right to elect another king, even if he were a pagan.)

All the kings of Aragon, including Charles V. and Philip II., swore to observe the fueros, though breaches of the oath were not unknown. The *Rey Monje*, associated for ever with the 'Bell of Huesca' (p. 223), executed his rebellious nobles without troubling himself about process of law. In 1348 *Pedro IV.*, surnamed *El del Puñal* ('he of the dagger'), cut to pieces with his dagger the parchment incorporating the *Union*, an alliance of the nobles involving the right of rebellion against the king. In his haste he wounded his own hand with his dagger and contemptuously exclaimed: *tal fuero sangre de rey habia de costar* ('such a charter must needs cost a king's blood'). In 1591 the minister *Antonio Perez* fled to Saragossa to appeal to the justiciary *Juan Lanuza*; but Philip II. sent troops to the city and executed the justiciary in the open market-place. This was followed by a 'reign of terror', in which even to cry out 'libertad' was to risk the penalty of death. The seat of power had wholly shifted with the lapse of time, and in 1707 Philip V. formally abrogated the fueros. In Saragossa the last defenders of the privileges are commemorated by names like the Calle de Lanuza and the Plaza del Justicia.

16. From Madrid to Saragossa.

212 M. Railway (*Ferrocarriles de Madrid á Zaragoza y Alicante*) in 10½-13 hrs. (two trains daily; fares 40 p. 95, 31 p. 75, 19 p. 45 c.). An express train (*tren express*), with 1st and 2nd class carriages only, also runs thrice weekly (Mon., Wed., & Frid.; in the reverse direction, Tues., Thurs., & Sat.) from Madrid to *Barcelona* viâ *Saragossa* and *Reus* (comp. RR. 20, 25a; to Saragossa 7¾ hrs., to Barcelona 15½ hrs.); dining and sleeping cars are attached to this train (berth in the latter, for first-class passengers only, 23 p.; to Saragossa 13 p. 80 c., from Saragossa to Barcelona 16 p. 10 c.). — Trains start in Madrid at the *Estación del Mediodía* (p. 53); in Saragossa at *Zaragoza-Sepulcro* and *Zaragoza-Arrabál* (p. 207; express from the first only); and in Barcelona at the *Estación de Francia* (p. 238). — Despacho Central (p. xvi) at *Madrid*, Calle de Alcalá 14-16; at *Saragossa*, Fonda del Universo; at *Barcelona*, Rambla del Centro 5. — Railway Restaurants at *Madrid*, *Guadalajara*, *Calatayud*, *Casetas*, and *Saragossa*. — Passengers for Pampeluna (p. 220) or Miranda de Ebro (R. 18) change carriages in *Casetas* (p. 207).

This line is much finer than the main line from Madrid to Burgos viâ Medina del Campo (RR. 6, 1). Travellers should therefore try to select, either in going or coming, the route Madrid-Saragossa-Miranda. The greater part of the journey is within Castile. Aragon is entered beyond Medinaceli (p. 204).

Madrid, see p. 53. — The train quits the Estación del Mediodía and sweeps round the high S.E. quarters of the city, with the Buen Retiro Park.

4½ M. *Vallécas*, which affords an extensive view of the treeless plateau of Castile. To the S. rises the *Punto* (p. 323). The *Cerro de Almodóvar*, a hill to the E. resembling a blunted cone, is said by Willkomm to consist of meerschaum (*cascote* or *piedra loca*). — 7 M. *Vicálvaro*, in a dreary district with large quarries. To the left are seen the Guadarrama Mts. At (12 M.) *San Fernando*, a royal demesne, the train crosses the *Jarama* (p. 124), which descends from the N.

14½ M. *Torrejón de Ardoz*, whence a diligence plies in summer to (21 M.) the baths of *Loéches* (2130 ft.). To the right we now see the steep stony bank of the *Henares*, a feeder of the Jarama, and soon reach a green plain, studded with poplars.

21½ M. **Alcalá de Henares** (2015 ft.; *Fonda Hidalgo*, Plaza Mayor), the Roman *Complutum*† and the Moorish *al-Kal'ah* ('the castle'), is an ancient town with 10,500 inhabitants. It was the birthplace of Cervantes and of Catharine of Aragon, the first wife of Henry VIII. of England. From 1510 to 1836 it ranked with Salamanca as the seat of one of the chief universities of Spain, attended in the 16th cent. by as many as 12,000 students, but the removal of the university to Madrid reduced the town to a shadow of its former self. — In 1514-17 the celebrated *Polyglot Bible*, known as the Complutensian, was produced here at great cost by Cardinal Ximénez (p. 129), the founder of the university.

The chief building of the town is the Colegio de San Ildefonso, in the Plaza Mayór, erected by *Pedro Gumiel* and *Rodrigo Gil de Hontañon* (p. 119) and finished in 1583. This was the seat of the

† The curate in 'Don Quixote' refers to it as the great *Compluto*.

university. The façade and courts are fine. Above the entrance is the inscription: *Olim lutea nunc marmorea* ('Once of clay, now of marble'). From the third court, named the *Patio Trilingüe*, we enter the *Paraninfo*, an amphitheatre in which the academical degrees were conferred. The *Capilla*, built by Gil de Hontañon, contains a fine reja in the Renaissance style.

The old PALACIO ARZOBISPAL is a fine edifice by *Berruguete*, *Covarrubias*, and other architects, with large courts, handsome staircases, and wooden ceilings in the Mudéjar style. Since 1858 it has been occupied by the *Archivo Histórico* (open daily), containing a part of the Spanish archives from Toledo, Simancas (p. 43), and other places.

Also in the S.W. part of the town, near the Archiepiscopal Palace, is the COLEGIATA, a church to which Pope Leo X. gave the right to call itself *La Magistral*. It is in the Gothic style, but has been freely modernized. This church contains the *Marble Monument of Card. Ximénez (d. at Roa in 1517), by Domenico Fancelli of Florence (p. liii) and Bartolomé Ordoñez, formerly in the Capilla of the College of San Ildefonso. At the foot of the monument are two angels, bearing the proud epitaph. In front of the capilla mayór is a fine reja by Juan Francés.

In the otherwise uninteresting church of *Santa Maria*, in the Plaza Mayór (p. 201), *Miguél Cervantes* was baptized on Oct. 9th, 1547. A house in a narrow street near the station, with an inscription dating from 1840, is said to be the house in which he was born.

Beyond Alcalá the railway traverses a pleasant region, watered by streams descending from the Guadarrama Mts. 25½ M. *Meco*. The names of the villages betoken the former presence of the Moors. — 29 M. *Azuqueca*.

35½ M. **Guadalajara** (2100 ft.; *Fonda del Norte; Rail. Restaurant*), a city with 11,500 inhab., prettily situated on the left bank of the Henares, is the capital of a province of the same name. It was the *Wad-al-Hadjarah* ('valley of stones') of the Moors, and was taken from them by *Alvar Yañez de Minaya* (Arab. 'Albarhanis'), the companion-in-arms of the Cid. The *Aqueduct* approaching the city from the hill to the E. is said to be of Roman origin. The church of *Santa Maria* contains the image of the 'Virgen de las Batallas', which Alfonso VI. carried about with him in his campaigns against the Moors. In the church of *San Ginés* is the monument of *Pedro Hurtado de Mendoza* and his wife *Juana de Valencia*. Alvar Yañez (see above) is buried in the church of *San Estéban*. The chief life of the place is due to the *Académia de Ingenieros*, which occupies a building erected by Philip V. for a cloth factory. — The large *PALACE OF THE DUQUE DEL INFANTADO, formerly the property of the Mendoza family, was built in 1461 et seq. in the Mudéjar style for the Marquis Diego Hurtado de Mendoza by *Juan* and *Enrique Guas* (p. 147). The elaborate sculptures of the arcades

of the picturesque *Patio* repay a close study. The *Sala de los Linajes* ('genealogies'), now a storehouse, has a fine artesonado ceiling, adorned with gilding. The azulejos (painted at Talavera de la Reina in 1560), chimney-pieces, and fine veranda, are still interesting in spite of their dilapidation. The great Cardinal Pedro Gonzalez de Mendoza, the 'Third King' (p. 136), died in this palace in 1495. — The neighbouring *Palacio Cogolludo* is in the Mudéjar style also. — Guadalajara possesses a pretty promenade called *La Concordia*, and a small *Museo Provincial*. The *Bridge* over the Henares was erected in 1758 on Roman foundations.

From Guadalajara a diligence runs in the season (June-Sept.) in 4 hrs. to *Trillo*, a watering-place on the Tagus, with sulphur-springs. — A diligence also plies daily from Guadalajara in 9 hrs. to *Cuenca* (p. 323).

As the train proceeds, we approach the peaks of the Guadarrama range, with the *Cerro de la Cebollera* (6980 ft.). The Henares forms the E. boundary of the great central plateau of Castile and Aragon, the red clay margin of which rises steeply from the river, often washed out and deeply furrowed.

41 M. *Fontanár*, amid olive-groves and vineyards. Farther on are large fields of grain. — 43 M. *Yunquera*. The eye wanders far up the valley of the Henares. — 49½ M. *Humanes*. — We cross the Henares and its affluents (*Sorbe*, *Albendiego*, etc.) several times. The vine is much cultivated. — 57 M. *Espinosa*.

65 M. *Jadraque* (2590 ft.), a small town with 1550 inhabitants. In the distance, on a hill to the right, is seen the castle of the Duke of Osuna. — The train soon leaves the fertile district, and enters a desolate limestone region, where the rocks are sometimes of a blood-red colour. Beyond (72 M.) *Matillas* the barren hills resemble sand dunes. — At (76½ M.) *Baides* the train begins to ascend towards the plateau separating the valley of the Ebro from the basin of the Henares. Three tunnels penetrate the barren hills, which rise in step-like stages. Beyond this passage we enter a grain-growing district, almost destitute of trees.

87 M. **Sigüenza** (3220 ft.; *Hotel de la Estación*), an old town and bishop's see, with 4970 inhab., prettily situated on the left bank of the Henares, is said to have been founded by refugees from Saguntum. The ancient *Segontia*, however, probably lay 2 M. to the N.E., on the site of the present *Villa Vieja*. The highest point of the city is occupied by the massive *Alcázar*, now the bishop's palace. — The Cathedral, in the Plaza Mayor, dates from the 11-13th cent. and is one of the most important examples of the late-Romanesque Transition style. The main doorway in the W. façade is round-arched. The façade is flanked by two massive embattled towers, between which is a medallion representing the investiture of St. Ildefonso with the chasuble (*casulla*; p. 142). The arcades of the interior are borne by 24 piers, each surrounded by 20 slender engaged shafts with foliage-capitals. The best of the fine stained-glass windows is

the superb rose-window in the S. transept. The choir contains a good *Sillería* (1490), and the *Trascoro* (1685) is richly adorned with marble. The high-altar was erected by Bishop Mateo of Burgos in 1653, and the ambulatory is also of this period. In the N. transept is the *Capilla de Santa Librada*, the tutelar of the diocese, containing the saint's tomb and several ancient paintings (p. lxxii). The dark *Capilla de San Marcos* contains an interesting triptych of the 15th century. The banners in the *Capilla de Santa Catalina* were captured from the English in 1589. The other treasures of the church include monuments (p. l), screens, tapestry, ecclesiastical vessels and vestments (in the sacristy; p. lv), and a library with about 200 MSS. — The late-Gothic *Cloisters*, finished by Card. Bernardo Carvajál in 1507, also deserve a visit.

The altar-piece of the Romanesque church of *San Vicente* is a Virgin by *Morales*. The *Colegio de San Jerónimo* contains the tombs of the Medinaceli and a classical court.

The town is provided with good water by a handsome aqueduct. The left bank of the Henares is bordered by pleasant promenades. — Cervantes describes Don Quixote's neighbour, the learned curate, as a licentiate of Sigüenza.

The railway now runs through a flat and barren mountain valley to (90½ M.) **Alcuneza,** on the right bank of the Henares.

From Alcuneza to Soria, 64½ M., railway in 4¼ hrs. (one train daily; fares 13 p. 75, 9 p. 40, 5 p. 65 c.). — The chief intermediate station is *Almazán* (p. 29), the junction of the railway from Ariza to Valladolid (p. 28). — **Soria** (3460 ft.), situated on a bleak plateau on the right bank of the *Duero*, is a mediæval looking town of 6600 inhab. and the capital of a province of its own name. On a hill about 3 M. to the N., at the confluence of the *Tera* with the Duero and near the present *Garray*, lay the small town of *Numantia*, celebrated for its long and heroic struggles with the Romans. It was not till B.C. 133 that the consul P. Cornelius Scipio Æmilianus succeeded in taking and destroying it. — A diligence plies from Soria to *Castejon* (p. 219).

Our line ascends gradually towards the E. to the *Sierra Ministra*, the watershed between the Henares and the *Jalón*, which flows to the N. to the Ebro. It reaches its highest point (3670 ft. above the sea, 1540 ft. above Madrid) in the tunnel of *Horna*.

The descent hence to Saragossa (600 ft. above the sea) at first follows the Jalón. The scenery becomes more attractive as we proceed.

103 M. **Medinaceli** (from the Arab. *Medîna Sâlim;* 3320 ft.; 1052 inhab.) was once an important Moorish fortress, intended to check the advance of the Spaniards from the N. It lies high above the railway to the left, and contains the tombs of the celebrated Spanish family of *La Cerda, Dukes of Medinaceli.* The only relic of the Roman town is an arch with three openings, apparently dating from the 1st cent. after Christ. — The line now traverses a picturesque rocky region and threads several tunnels. Remains of old castles remind us that this was once the highway between Castile and the

plain of the Ebro. — 113 M. *Arcos de Medinaceli.* The geological formation here consists of red argillaceous slate overlain by white limestone and gypsum, the combinations being often very grotesque. 119½ M. *Santa Maria de Huerta* is a veritable oasis in the desert. Farther on the scene is one of mountain-desolation, destitute of vegetation except at the bottom of the valley, near the river. The train crosses the frontier of the old kingdom of Aragon.

127 M. **Ariza**, the junction of a railway to Almazán (p. 29) and Valladolid (p. 42; carriages changed). The little town, which is commanded by a ruined castle, lies in the midst of a wilderness of reddish-brown rocks, where even the water of the Jalón has a reddish hue. Amid the rocks are numerous *cuevas* or cave-dwellings, which belong to the pre-Moorish days. Others are found farther on. — 133 M. *Cetina.*

136 M. **Alhâma de Aragón** (2125 ft.; *Las Termas*, etc.), a frequented watering-place, with warm springs (75-90° Fahr.), which were known to the Romans as the *Aquae Bilbilitanae* and are efficacious for gout and rheumatism. The present name (*al-Hammah*, the hot well) was given to it by the Moors. Near the springs opens a huge gorge, which the Jalón has cloven through the rocky barrier. The green and smiling floor of the valley offers a pleasing contrast to the bleak mountains by which it is enclosed.

About 11 M. to the S. of Alhama (carr. there and back in 5 hrs.) lies the suppressed **Monasterio de Piedra**, a Cistercian abbey founded by monks from Poblet (p. 282) in 1194 and still containing interesting frescoes, sculptures, and a grand staircase. The attractions of the place include 12 waterfalls formed by the *Piedra* (one 144 ft. high), grottoes, and a fish-breeding establishment.

The train penetrates the rocks of the Jalón gorge by tunnels. — 137 M. *Bubierca*, with a church on a lofty slate rock under which the railway tunnels. We cross the Jalón. The valley is well cultivated and contains many fruit and walnut trees. The scenery becomes more attractive.

144 M. *Ateca*, an old town with 3000 inhab. and a castle which the Cid captured in 1073. The towers of the parish-church are in the Moorish style. 'La muerte de Ateca' is a dried-up mummy which still plays a part in the church-festivals of the place. — The valley expands, and the vineyards become more numerous. We cross the *Manubles*. — 147½ M. *Terrér*, a village hardly distinguishable from its ashen-gray mountain-background. Farther on the train crosses the *Jiloca.*

157 M. **Calatayud** (1710 ft.; *Fonda de la Campana; Rail. Restaurant*), an important town with 10,950 inhab., very picturesquely situated to the left of the railway in the valley of the Jalón, is overlooked by a hill with fortifications and an ermita. The hill is perforated with innumerable cave-dwellings. The Moors built this 'Castle of Ayub' with the ruins of the Roman *Bilbilis*, which lay at *Bâmbola*, about 2 M. to the E. Bilbilis was the birthplace of the

poet *Martial*, who describes it as *equis et armis nobilem* but at the same time as the haunt of Æolus and consumption. It was noted for its armourers, goldsmiths, iron-mines, and horse-breeding, the last an industry that flourished throughout, the whole of N.E. Spain. Alfonso I. of Aragon took Calatayud from the Moors in 1119. — The collegiate church of *Santa Maria*, originally a mosque, has a fine Renaissance portal, by *Juan de Talavera* and *Etienne Veray* (1528; p. lix), and a lofty octagonal tower, surmounted by an eagle. The beautiful pavement of the interior, dating from 1639, is made of 'claraboya', a marble resembling that of Paros. The church of *Santo Sepulcro*, also a 'colegiata', was built in 1141 and restored in 1613. It was once the chief Spanish church of the Templars. Among other notable buildings are *San Pedro Mártir* (with a Moorish tower and 'azulejos' in the choir), *San Martin*, the *Dominican Convent* (with its fine patio and Moresque apse), and the octagonal tower of *San Andrés*. A most interesting visit may be paid (with guide) to the cave-dwellings of the *Morería* and the caverns on the *Camino de la Soledad*.

An excursion may be made to *Daroca*, an ancient town, 27½ M. to the S.E., which has retained its Moorish aspect. The *Gran Mina*, a gallery constructed at the base of a mountain in the 16th cent. by Pierre de Bedel, a French architect, serves to lead off the waters which previously used to flood Daroca.

As the train proceeds, we have a good retrospect of Calatayud, which is seen, as it were, in profile. — The engineering difficulties encountered between Calatayud and Paracuellos have necessitated the construction of eight bridges (chiefly over the deep bed of the Jalón), seven tunnels, and numerous cuttings. The tunnels penetrate portions of the *Sierra de Vicor*, the imposing rocky walls of which are often curiously serrated. The vegetation of the valley increases in luxuriance as we approach the basin of the Ebro.

160 M. *Paracuellos de la Ribera*, with numerous olive-groves, is famed for its peaches. The mountain-slopes are here converted into terraces *(graderías)*. The prettily situated village, with its large church, lies to the N. and is not visible till we leave the station. Good retrospect of the finely formed peaks of the Sierra de Vicor. — 164 M. *Mores*, with a ruined castle. The train crosses the Jalón several times. The hills again open out somewhat. Many *nórias*, or iron water-wheels for irrigation, are seen.

169½ M. *Morata*, with extensive vineyards, a convent, and an ermita. — The train threads several more tunnels and crosses the Jalón. To the left lies the picturesquely situated (174½ M.) *Ricla*, with a lofty octagonal church-tower and some cave-dwellings. — At Ricla the valley expands; the mountains and the engineering difficulties cease. Another interesting retrospect is obtained of the Sierra de Vicor.

To the left opens the extensive *Llano de Plasencia*, a waterless, saline expanse of marl, dominated by the Sierra de Moncayo (p. 219).

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R I O
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Arboleda de Macan
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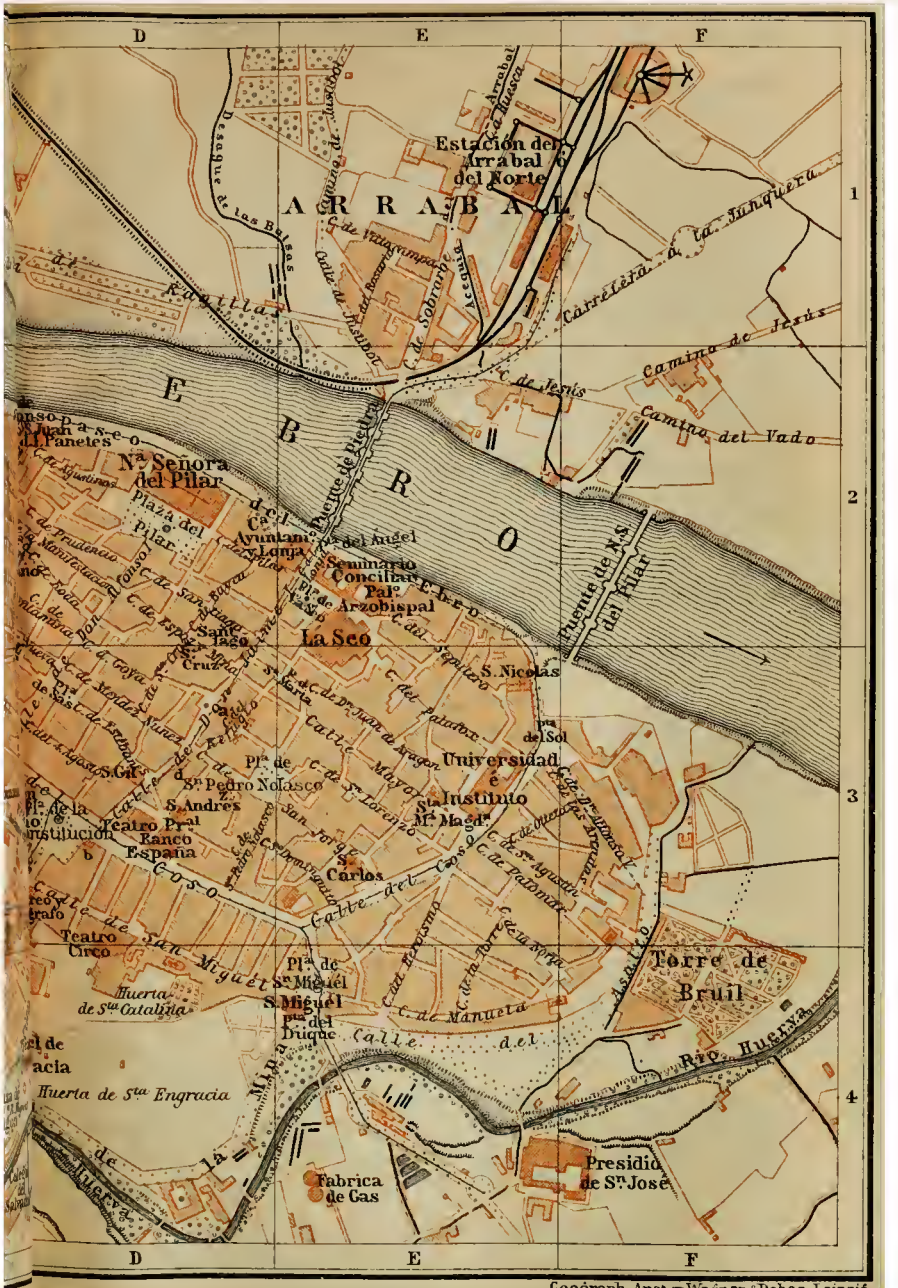
Paseo del Ebro
Pta de D. Sancho
Calle del 29e Setiembre
Ferrocarril á Pamplona
Acequia de Almozara
Academ. Militar
Casa Amparo
Carcel
Plaza de la Libertad
Calle de la Democracia
Calle de Casta Alvarez
Calle de las Armas
Calle de San Blas
Calle de San Pablo
Calle de Boggiero
Calle del Portillo
Calle de Agustina Aragon
Calle de Pignatelli
Castillo de la Aljaferia
Carretera á Madrid
Nª Señora del Portillo
Plª del Portillo
Cuartel del Cid
Plª de Toros
Paseo de Maria Agustin
Hospicio Provincial
Hospital Provincial
Hospital Militar
S. Corazon
Audiencia
Estación del Ferrocarril de Madrid
Campo del Sepulcro
Cuartel de Artilleria
Huerta de Sangrós
Pta de Nª Sª del Carmen
Pº de la Lealtad
Teatro Pignatelli
Plaza de Aragon
R. Pignat.
Estación de Cariñena
Carretera á Valencia
Escuela Mª Ciencias
Pta de Sta Engracia
Colegio del Salvador
Torrero
Nª Señora del Pilar
Teatro Pral Banco España
Huerta Catalina



D
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4
Estación del Arrabal ó del Norte
ARRABAL
Desagüe de las Balsas
Carretera á la Junquera
Camino de Jesús
Camino del Vado
C. de Jesús
Puente de Piedra
Puente de N.S. del Pilar
EBRO
Nª Señora del Pilar
Plaza del Pilar
Ca. Ayuntamº Lonja
Seminario Conciliar Palº Arzobispal
La Seo
S. Nicolás
Universidad é Instituto
Sta Mª Magdª
Pta del Sol
Pl. de Sn Pedro Nolasco
S. Andrés
Teatro Pral Ranco España
S. Carlos
Teatro Circo
Huerta de Sta Catalina
Huerta de Sta Engracia
Pl. de Sn Miguel
S. Miguel
Pta del Duque
Torre de Bruil
Rio Huerva
Presidio de Sn José
Fabrica de Gas
Calle del Coso
Calle de San Miguel
Calle del Mina
Calle de Mayor
Calle de Sn Lorenzo
Calle de Sn Agustin
Calle de Palomar
Calle de Manuela
Calle de Huerva
Geograph. Anst. v. Wagner & Debes, Leipzig.

It extends on the N. to the Ebro and is bounded on the E. by the fertile valley of the Jalón. In the latter lies (178 M.) *Calatorao*, a Moorish fortress on Roman foundations. — 181 M. *Salillas*, with subterranean dwellings and grain-magazines.

183½ M. *Épila.* The village, the birthplace of the notorious inquisitor *Pedro Arbues* (p. 212), lies ⅔ M. to the E., at the base of a bald, light-grey range of hills. This range belongs to the *Sierra de la Muela* and ends farther to the N. in a kind of promontory, rising above the dark-green and lake-like plain of the Jalón. At the foot of this bluff, which bears the ruins of the Moorish castle of *Rota*, lies (186 M.) *Rueda de Jalón.*

190½ M. *Plasencia de Jalón* lies in the midst of the green river valley, while to the W. extends the desert mentioned above. To the N., over the valley of the Ebro, rise the bleak mountains of Aragon. At (195½ M.) *Grisén* the railway turns to the S.E., almost at right angles, and enters the broad valley of the Ebro, crossing the *Canal Imperial* (p. 217) and then the Jalón. To the left run the highroad and the railway from Saragossa to Navarre. We join the latter at —

203½ M. **Casetas**, where passengers for Miranda and Pampeluna (R. 18) change carriages. The two lines now run parallel down the Ebro to (212 M.) *Saragossa* (see below).

17. Saragossa.

Railway Stations. 1. *Estación del Sepulcro* or *de Madrid* (Pl. A, 3; restaurant), in the W. part of the town, for the trains to Madrid (R. 16) and for the line to Barcelona viâ Reus (RR. 20, 25a). — 2. *Estación del Arrabal* or *del Norte* (Pl. E, 1; restaurant), on the left bank of the Ebro, in the subnrb of Altavas, for the lines viâ Castejon to Miranda de Ebro and to Pampeluna and Alsasua (R. 18) and for the line to Barcelona viâ Lérida (RR. 19, 23). These two stations are connected by a loop-line. — 3. *Estación de Cariñena* (Pl. A, 4), in the S.W. part of the town, for the local railway to Cariñena (p. 217). — Despacho Central (comp. p. xvi) at the Hôtel Cuatro Naciones, Calle de Don Jaime Primero. *Omnibus General* from all trains (50 c., each trunk 50 c.).

Hotels (comp. p. xxii). *Hotel del Universo y de las Cuatro Naciones (Pl. a; D, 3), Calle de Don Jaime Primero 52, in the centre of the town, R. 3, D. 4, pens. from 8 p.; Hot. de Europa (Pl. b; D, 3), Plaza de la Constitución 8, R. 2½-4½, D. 4, pens. 10-12 p. — Elias Cequiel, Calle Alfonso Primero 24, pens. from 6 p.; Fonda de España, Calle de San Miguel 7 (Pl. D, 3, 4); Lion d'Or (formerly *Fonda de Paris;* Pl. d, D 3), Calle de Don Jaime Primero 44; these three unpretending; pens. at the last two from 5 p.

Cafés (comp. p. xxiv). *Café Suizo*, *Ambos Mundos*, *Ibéria*, *Matossi*, all in the Calle de la Independencia; *Café de Paris*, in the W. part of the Coso; *Café de Europa* (see above); *Gambrinus*, Plaza de la Constitución. The *Garnacha*, a sweet light-red wine of Cariñena (p. 217), is worth a trial. — **Confectioner** *(Confitería): Café del Buen Gusto* (E. Molins), Calle del Coso 23 and Calle de Alfonso Primero 2.

Restaurants. At the first-named hotels; also, *Roma*, Coso 61 (with rooms to let), *Fornos*, Calle de Cuatro de Agosto 27; *Telefono*, Calle de Cerdan 1 (Pl. C, 2, 3).

Post & Telegraph Office (*Correo y Telégrafo;* Pl. D, 3), Calle de la Independencia.

Bookseller: *Cecilio Gasca*, Plaza de la Seo 2.

Bankers: *Succursal del Banco de España* (Pl. D, 3), Calle del Coso 67; *Banco de Credito de Zaragoza*, Montera 8; *Credito Aragones*, Plaza de la Constitucion 35. — **Money Changers:** *Guillen Hermanos*, Calle de las Escuelas Pias 7; *Vicente Ferrer*, Calle del Alfonso Primero 3.

American Mission Church, Calle San Pablo 88.

Baths (*Casas de Baños*), Calle de la Independencia 26 and Plaza de la Constitución 5.

Cabs. One-horse cab with two seats per drive (*carrera*) 1, with three seats 1½ p., at night (12-6) 2 p.; per hr. (*hora*) 1½ or 2 p.; two-horse cabs for 1-4 pers. 2½, 3, 3 p. These fares refer to the inner town, including the railway-stations, the Aljaferia, and the Arrabal.

Tramways to the *Railway Stations*, to the *Torrero* (p. 217), and round the *Paseos* of the inner town (*Tranvia de Circunvalacion*).

Theatres. *Teatro Principal* (Pl. D, 3), Calle de Don Jaime Primero; *T. de Pignatelli* (Pl. C, 4), Calle de la Independencia; *T. Circo* (Pl. D, 3, 4), Calle de San Miguel. — *Bull Ring* (*Plaza de Toros;* Pl. B, 2, 3), Calle de Pignatelli; corridas in Aug. and on Oct. 13th and 14th (see below).

Festivals. The chief festa is that of *Oct. 12th*, when the Virgen del Pilar appeared to St. James (p. 212). The bull-fights are held on the following days. At this time Saragossa is thronged by pious pilgrims. — On *Feb. 22nd* another great fête takes place. — On *June 24th* and *29th* popular festivals are held at the Casa Blanca (p. 217).

Distribution of Time. The two cathedrals are open all day. The other sights are shown after notice given, and for the Aljaferia a special permission is necessary. The chief attractions of Saragossa are its situation, the quaint picturesqueness of the old town, and its environs. The Academy of Art, with its antiquities and ca. 200 early Flemish, Italian, and Spanish paintings, is temporarily closed. — Those who cannot spend more than 1½ day in Saragossa should devote the first day to the *Cathedrals* (pp. 210, 212), the *Lonja* (p. 210), the *Casa de Zaporta* (p. 213), the *Audiencia* (p. 214), and a walk through the Calle de la Independencia to *Santa Engracia* (p. 216). On the next day they may drive to the *Torrero* (p. 217), returning viâ the *Casa Blanca* (p. 217) and the *Aljaferia* (p. 215).

Saragossa, Span. *Zaragoza* (605 ft.), with 98,200 inhab., the capital of a province of its own name, and the seat of a university, an Audiencia, an archbishop, the captain-general of Aragón, and other officials, is situated on the right bank of the *Ebro*. Occupying the central point of the basin of that river, Saragossa has at all periods been of importance for the trade between the Pyrenees and Castile, as the point where the Ebro is crossed. Though situated in the midst of a desert (p. 197), the immediate surroundings of the city form a fruitful *Huerta*, watered by the Canal Imperial (p. 217), the Ebro, the Huerva, and the Gállego. A striking view is obtained of the great plain of Aragon, backed by the snow-capped summits of the Pyrenees.

The Climate (comp. p. 198) is variable. In summer the mean temp. is 73-75° Fahr.; in winter it is 41-43°, but occasionally the thermometer falls to 19°. The monthly variations of temperature sometimes amount to 50° Fahr. in summer and 40° in winter. The cold W. wind is known here as *Cierzo*, the warm E. wind as *Bochorno* (whence the word *abochornado*, meaning parched). The *Castellano*,

blowing from the heights of the Castilian plateau, is cold in winter and hot in summer. The N. wind is called *Solano*. The most charming season in Saragossa is April and May, when the wheat-fields are waving in full luxuriance and the nightingales are piping among the willows on the river. The city is surrounded by country-houses, known here, as at Barcelona, as *torres*. The construction of the Canal Imperiál along the height to the S. has led to the erection of many mills and factories. On every side water-courses are seen running through the gardens and fields.

Since the opening of the four railways Saragossa has been making steady progress. The ancient nucleus of the city, with the curious 'solares' (p. 37) of the noblesse and patricians, in which each house was a fortress, has been maintained almost unchanged. All round, however, new streets have been constructed; and the scene of the bloody contests for which Saragossa is famed is now occupied by the finest quarter of the city. Thus the Saragossa of to-day may claim to show at once the characteristics of the oldest and the newest of Spanish cities, and a visit to it, practically essential for a knowledge of the country, is recommended even to the most hurried traveller.

The **History** of Saragossa, the Iberian *Salduba*, begins with the Emperor Augustus, who recognized its advantageous position in the centre of the Ebro basin, with the Gállego flowing to the N. and the Huerva and Jalón flowing southwards towards the central plateau. He accordingly recognized it as the *Colonia Caesar-Augusta* (whence its present name) and made it the seat of a 'conventus juridicus' (p. 275). [Some scanty traces of the old Roman walls are preserved at the Convento del Sepulcro; Pl. E, 2, 3.] The Suevi, under Rechiar, captured the town in 452, and the Visigoths took it in 476. It was the first city in the peninsula to reject the Arian heresy, and in 533 it offered an obstinate resistance to the Franks under Childebert and Lothaire II. When the Moors overran the peninsula, *Saracusta* fell to the share of the Berbers. In 777 their sheikh, *Suleimân el-'Arabi*, Viceroy of Barcelona, sent messengers to Paderborn to ask Charlemagne to come to their aid against the Emir 'Abderrahmân I. of Cordova (p. 354). Charlemagne responded to the invitation, but the undertaking was entirely unsuccessful. A rising of the Saxons forced the German monarch to raise the siege of Saragossa, and in recrossing the Pyrenees he lost a large part of his army at the famous pass of *Roncesvalles* (p. 220). In 1118 *Alfonso I.* of Aragon *(el Batallador)* succeeded in taking Saragossa from the Moors after a war that lasted five years and a siege that lasted nine months. The city then became the capital of Aragon, but it lost much of its importance through the marriage of Ferdinand and Isabella and the removal of the royal residence to the more central Castile. In the War of the Spanish Succession the English under Stanhope defeated the French here (Aug. 20th, 1710), but it was too late to make good the disastrous battle of Almansa (p. 325). — Saragossa attained the pinnacle of its fame in the Spanish War of Liberation, when the unfortified town defended itself for months against the army of France under four marshals, and succumbed at last, like Gerona (p. 232), rather to famine and pestilence than to the arms of its besiegers. Then it was that its brave defenders coined the famous phrases *guerra al cuchillo* ('war to the knife') and *hasta la ultima tapia* ('to the last wall'). The courageous 'Maid of Saragossa' is known to all from the glowing stanzas of Byron's 'Childe Harold' (I. 54 et seq.) and by the numerous pictures of her, based on Wilkie's portrait, that were scattered broadcast over Europe.

The story of the famous DEFENCE OF SARAGOSSA is as follows. On May 25th, 1808, the citizens of Saragossa, inspired by the rising of the

Dos de Mayo (p. 67), organized themselves for resistance to the French, under leaders hastily elected for the purpose. The nominal chief of these was *Don José Palafox*, a courageous but otherwise inefficient yonng nobleman, who was a native of the city. By his side stood *Santiago Sas*, a priest who had great influence with the masses, and the popular '*Tio*' *Jorge Ibort* ('Uncle George'), with his two peasant lieutenants, *Mariano Cerezo* and *Tio Marin*. Their total means of defence consisted at first of 220 men, 100 duros, a few antiquated muskets, and 16 cannon. Marshal Lefebvre began the siege on June 15th, 1808, but had to abandon it on Aug. 15th in consequence of the catastrophe of Bailén (p. 348). In December the city was again invested by a French army of 18,000 men; its fortifications consisted of a wall 10-12 ft. high and 3 ft. thick. The citizens had furthermore neglected to enclose in their lines the Jesuit convent on the left bank of the Ebro and the high-lying Torrero (p. 217). The siege began on Dec. 21st, 1808, and lasted, under the conduct of four Marshals of France (Lannes, Mortier, Moncey, and Junot), till Feb. 20th, 1809. The French at last penetrated the lines of the defence near the convent of Santa Engracia (p. 216); but every house had to be captured separately, and their losses were terrible. It was not till after three weeks of this street-fighting that the 'Testarudos Aragoneses', whose heads were said to be hard enough to drive a nail, were finally forced to surrender. Since then Saragossa has proudly and justly borne the title of *siempre heróica.*

The ***Puente de Piedra** (Pl. E, 2), a bridge of seven arches, connects the old town with the N. suburb of *Arrabál* or *Altavás*. It dates from 1447, and its main arch has a span of 128 ft. It commands a fine view of the city, with its two cathedrals, and of the river up to the railway-bridge and down to the new *Puente de Nuestra Señora del Pilar*. On the right bank the river is skirted by the *Paséo del Ebro*, a series of wide quays.

Entering the old town by the former *Puerta del Angel* (Pl. E, 2), we have the *Seminario Conciliar* (priests' seminary) and the *Palacio Arzobispal* to the left and the *Casa de Ayuntamiento* and the Lonja to the right.

The ***Lonja** (Pl. D, E, 2), or Exchange, completed in 1551, is a handsome Renaissance building, with a leaning towards the picturesque plateresque style. The principal façade, rising in three stages, is turned towards the Calle de la Lonja. The bold overhanging cornice is attractive.

The *Interior (entered through the adjacent town-hall; fee 50 c.) consists of one great hall, roofed with Gothic groining and divided into three aisles by rows of Ionic columns, to which pilasters on the walls correspond. Over the capitals are coats-of-arms with eagles or angels as supporters. Round each column, about 12 ft. from the ground, runs a fantastic frieze, with curious masks, monsters, and the like. — In the vestibule of the town-hall are two elaborately carved coats-of-arms, dating from the end of the 15th century.

In the Plaza de la Seo rises the venerable Gothic cathedral of ***La Seo** (*i.e. sedes* or *see;* Pl. E, 2, 3), dedicated to the Saviour and erected in 1119-1520 on the site of the principal mosque of the Moors. The axis of this large, quadrangular, somewhat amorphous building runs from S.W. to N.E. The N.E. façade, opposite the episcopal palace, is richly decorated with brick ornamentation. The capilla mayor has a Romanesque window below and Gothic windows above. The ordinary entrance is the large N.W. portal in

the Plaza de la Seo, erected by *Julian Yarza* in 1683. Adjoining this rises the octagonal, four-storied *Tower*, built by *Juan Bautista Contini* in 1686 and showing traces of the latest Moorish style. The upper part was injured by lightning in 1850.

The principal entrance is on the S.W. side, in the small Calle de la Pabostria. This leads into the *Pavordería*, or vestibule, built by the Moor *Al-Rami* in 1498 and covered with fine Gothic vaulting, with large brazen rosettes. The corbels and rosettes are adorned with charming figures of angels and with lambs carrying banners. The *Main Portal* itself is largely concealed by unsightly wooden doors.

The INTERIOR, almost square in plan, is somewhat dark, being practically dependent for light on eleven small round openings in the N.W. wall. It has double aisles and a rectangular choir; the N.W. and S.E. sides are flanked with chapels. The general arrangement of the spacious building resembles that of a Moorish mosque; and it is a little difficult, especially in entering from the N.W., to find one's bearings, as many members are inorganically displaced, as in the mosque of Cordova. Thus the cimborio does not rise above the crossing but farther to the S.E. The slender clustered pillars are surmounted by elaborately sculptured capitals, and the vaulting is adorned with gilded borders of somewhat heavy bosses. The marble flooring is of a later period.

The *Coro* contains a magnificent reja, a silleria with 68 stalls and the archbishop's throne, and a large *facistol* or reading-desk of 1413. The elaborate *Trascoro*, by *Tudelilla* (1538; p. lix), is adorned with statues of SS. Lawrence and Vincent. In the middle of it is a *Tabernacle* with black and white twisted columns, marking the spot where the 'Cristo de la Seo' spoke to *Funes*, one of the canons of the cathedral.

The alabaster retablo of the Gothic high-altar, with its representations of scenes from the lives of Christ and the Saints, is by *Dalmau de Mur* (1456). At the sides are the Transfiguration and Ascension by *Pere Johan de Tarragona* (p. l). Adjacent are the sedilia of the officiating clergy and the tombs of several members of the royal house of Aragon.

The octagonal cimborio was originally erected by Pope Benedict XIII (Pedro de Luna; p. 296), who was elected at Avignon in 1394 and deposed as a schismatic in 1409 and 1417. It was restored by *Enrique de Egas* in 1505-20. Ferdinand the Catholic was baptized below it in 1456.

The **Capilla de San Bernardo*, to the left of the S.W. portal, contains the handsome plateresque monument of Archbp. Fernando, grandson of Ferdinand the Catholic, and also that of Ana Gurrea, his mother, both by *Diego Morlanes* (p. 214). The marble relief of the Last Judgment, in the same chapel, is ascribed to *Becerra*. — Gabriel Zaporta (d. 1579; comp. p. 213) is buried in the *Capilla de San Miguel*. — The *Capilla de Maria la Blanca* contains the tombs

of several prelates (p. xlix). Its builder was *Pedro Arbues* (p. 207), the notorious inquisitor, who was murdered by *Vidal Durans* below the crossing of this cathedral in 1485, and is buried here under a baldachino with spiral columns. He was beatified in 1664 and raised to the honour of full saintship by Pius IX. in 1867. His kneeling figure is by *José Ramírez.*

The *Sacristía,* entered by a handsome doorway to the N.E. of the choir, contains several ternos (embroidered vestments); a chasuble with a representation of Adam and Eve, brought from Old St. Paul's at London; a chalice of 1655; and a beautiful silver *Custodia* of 1537. — In the adjoining *Sala Capitular* are paintings by *Ribera, Goya,* and *Zurbaran.* The tiled flooring was executed at Valencia in the beginning of the 19th century.

The next step of the traveller should be a visit to the **Virgen del Pilar** (Pl. D, 2), the second cathedral of Saragossa, the coloured 'azulejo' domes of which rise picturesquely over the waters of the Ebro and the trees of the Plaza del Pilar. It possesses the great magnet of the pilgrims to Saragossa in the shape of the sacred pillar *(columna immobilis)* on which the Holy Virgin appeared to St. James on Oct. 12th when on his missionary journey through Spain. — The original building on this site was merely a small chapel of the Virgin, which was afterwards surrounded by a series of cloisters and chapels. The present cathedral, which is 436 ft. long and 220 ft. wide, was begun in 1681 by *Francisco Herrera (el Mozo)* in the style of the cathedral of Valladolid (p. 42), and was continued by *Ventura Rodriguez* in 1753 et seq. It was completed, except for three still lacking corner-towers, within the present century.

The Interior, entered by four unimposing doorways, is a rectangle, divided into nave and aisles by two rows of columns and fringed all the way round by a series of chapels. To the W. is the cathedral, including the choir and high-altar and embracing about three-fifths of the whole; to the E. is a second church, the high-altar of which is represented by the chapel of the Virgin at the W. end. The two high-altars thus stand back to back. Above the aisles rise the small cupolas, gay with coloured tiles ('azulejos'); the central dome, untiled, is above the high-altar, while a still larger dome covers the chapel of the Virgin.

The W. church contains the old *Coro,* with the handsome silleria by *Giovanni Moreto* of Florence (1542), consisting of 115 stalls arranged in three rows. The admirable reja is by *Juan Celma* (1574). The *High Altar, in the Gothic style, is made of alabaster from the quarries of Escatron (p. 225) and was executed by *Damian Forment* (1510), an artist said to have been born in Valencia and trained in Italy. It is adorned in the most elaborate manner with scenes from the life of the Virgin, partly painted and gilded, but unfortunately much mutilated. In the middle is the Assumption. The three large

canopies with their figures are especially worthy of note. At the very top are two angels supporting the 'Virgin of the Column'. Below, to the right and left, are figures of SS. Braulio and James, the hands of which are partly worn away by the kisses of the devout.

The Capilla de Nuestra Señora del Pilar (best visited in the afternoon, as masses are being said all the morning) is a rectangle, entered from three sides and surmounted by an oval dome borne by four Corinthian columns of marble, with gilded capitals. Through the openings we see a second cupola, borne by four large pillars and adorned with frescoes by *Antonio Velazquez* (1793). The chapel is surrounded by four smaller cupolas, painted by *Bayeu* and *Goya*. The handsome marble floor is generally protected by boarding. In the W. wall of the chapel are three recesses, containing altars lighted by silver lamps. Over the altars in the centre and to the left are marble groups of the Virgin surrounded by angels and St. James with his disciples. Above that to the right are the almost invisible 'Pilar' and an incense-blackened wooden image of the Virgin, with the Holy Child and a dalmatica. These three altars are screened by a costly silver reja. At the back of the wall containing them is a hole to allow the devout to kiss the pillar within. Below the chapel is a crypt for the coffins of the clergy.

Among the monuments in the side-chapels are those of the *Duque de Montemar* (d. 1763), a general of Philip V., and *General Manuel de Ena* (d. 1851; near the main S.E. entrance). — The *Sacristía Mayor*, the *Sacristía de la Capilla del Pilar*, and the *Sagrario* contain some relics of the former treasures of the church, the 'Tesoro de la Virgen', and her costly 'Garderobe'. An Ecce Homo, ascribed to Titian, is really by *Francesco Potenciano* of Palermo (16th cent.).

In the Paséo del Ebro, a little farther to the W., is the church of *San Juan de los Panetes* (Pl. D, 2), with a curious tower. — To the S.W. is the *Plaza del Mercado* (p. 215).

Threading our way through the narrow streets to the S.E. from the Cathedral of the Pilar, we pass many picturesque houses and regain the Calle de Don Jaime Primero (Pl. E, 2, D, 3). In this, to the right, is the church of *Santiago* (Pl. D, 2, 3), built upon the spot where St. James is said to have passed the night. The tower contains an ancient Visigothic bell (campana goda). The retablo of the high-altar is handsome. — Opposite, in the narrow Calle Clavel, is an old palace, with a fine cornice and row of windows.

The Calle Mayor (Pl. E, 3), the second cross-street to the left, also contains some interesting old houses. It leads to the *University* and to the church of *Santa Maria Magdalena*, the tower of which is decorated in brick.

In the Calle de San Jorge (Pl. D, E, 3), which diverges to the left a little farther on, is the **Casa de Zaporta** or **de la Infanta** (No. 10; Pl. z, D 3), built about 1550 in the plateresque style by a rich citizen named *Gabriel Zaporta* (comp. pp. 211, lviii). Through the

portal, adorned with a charming frieze of amoretti, we enter the *Patio, which is surrounded by an open arcade in two stages. The lower columns, supporting a horizontal architrave, consist in part of figures of nymphs and satyrs, which grow, as it were, out of the elongated base. The slender and graceful columns of the upper stage bear sculptured arches. At the top is a projecting cornice. The spandrels are also covered with elaborate carving. — At the E. end of the same street, adjoining the Plazuela San Carlos, are two other interesting palaces. To the S. of this plazuela, in the Calle San Dominguito (Pl. D, E, 3; No. 9), is a palace with a plateresque cupola over the staircase.

The Calle de Don Jaime Primero also contains the old church of *San Gil* (Pl. D, 3), an aisleless building with a slender minaret and six chapels (good paintings at the high-altar). The street ends to the S. at the *Calle del Coso* and at the Plaza de la Constitución (Pl. E, 3). The former skirts the S. side of the old town. In the middle of the latter, which is the focus of modern Saragossa, is the *Fuente de la Sangre*, a pretty fountain commemorating the bloody struggles of 1809. On the S.E. side stands the *Hôtel de Europa*; on the N.W. are the *Gobierno Civil* and the *Diputación Provincial*, containing numerous 'fueros', 'actos de la Corte de Aragon', and other documents. — To the S. of the plaza is the *Calle de la Independencia* (see p. 216).

Following the Coso to the N.W., we pass the former palace of the *Condes de Azarra* (No. 29; right), with a fine patio, and two other handsome palaces to the left (Nos. 54, 56). No. 1, to the right, is the —

***Audiencia** (Pl. C, 3; fee to conserje $^1/_2$-1 p.), the former palace of the *Counts Luna*, a noble family to which belonged the Anti-Pope Benedict XIII. (p. 211) and the 'Trovatore' of Verdi's well-known opera. In 1809 this house was the headquarters of Palafox (p. 210). To the populace it is known as the *Casa de los Gigantes*, from the two gigantic figures at the doorway. The façade, flanked by low corner-towers, is simple and aristocratic; the row of fine windows in the upper floor is surmounted by a heavy cornice. The relief over the doorway represents Pope Benedict entering Saragossa. In the tympanum above are the arms of the Luna family (a moon), and these are repeated with more detail on the central column of the vestibule leading to the patio. The upper story of the latter is borne by 14 Ionic columns. The court-rooms preserve their fine old wooden ceilings.

The *Casa del Conde de Argollo*, now the *Colegio de San Félipe*, stands in the Plaza de San Félipe (Pl. C, D, 2, 3) and is notable for its effective cornice and its arcaded, though somewhat dilapidated, patio. — The celebrated *Torre Nuevo* in the same plaza, a leaning tower in the Mudéjar style, had to be taken down in 1892. — Farther to the N. is the church of *San Cayetano* (Pl. C, D, 2), with a plateresque façade.

To the W., in the heart of the old town, lies the PLAZA DEL MERCADO (Pl. C, 2), a picturesque market-place, which exhibits a very lively scene on Sun. and in the mornings. — Many interesting features are possessed by the narrow streets to the E. of the plaza, such as the *Calle de Roda* and the *Platería*, or street of the goldsmiths, now named the Calle de la Manifestación (Pl. D, 2). — The streets to the W. of the Mercado present an admirable picture of Saragossa as it was before the siege of 1809. Almost every house here is a specimen of the genuine Aragonese style. Some of the curious patios should be entered, such as those in the *Calle de San Blas* and the *Calle de San Pablo* (No. 19, Posada de San Blas).

The old church of **San Pablo** (Pl. C, 2), probably built in the Transition style about 1259, has an octagonal brick tower, elaborately adorned with coloured and glazed tiles ('azulejos'), especially on the upper stages. According to Mr. Fergusson, 'it might pass for a church in the Crimea or the steppes of Tartary'. The N. portal, in the Calle San Blas, is adorned with figures and Gothic ornamentation. From the S. portal we descend by a flight of twelve steps to the interior of the church, which is divided into nave and aisles by six pillars. The coro, with its fine silleria of 1500, is at the W. end; and above it is the organ. The aisles are continued round the high-altar, the retablo of which is ascribed to *Damian Forment* (p. 212). On a pillar to the right of the high-altar is a fine figure of St. Francis, by an unknown master. In the ambulatory, behind the altar, is the altar-piece of St. Catharine, in several sections. The Capilla de San Miguél, to the S.W., contains the monument of *Diego de Monreal*, Bishop of Huesca (d. 1607).

In the W. part of the city, $^2/_3$ M. from the Mercado, is the church of *Nuestra Señora del Portillo* (Pl. A, 2). Close by is the open *Puerta* of the same name, where *María Agustín*, the 'Maid of Saragossa' (p. 209), fought by the side of her lover, who was an artilleryman. When he fell, she took the lintstock from his dying hand and worked the gun herself.

'Her lover sinks — she sheds no ill-timed tear;
Her chief is slain — she fills his fatal post;
Her fellows flee — she checks their base career;
The foe retires — she heads the sallying host.
Who can appease like her a lover's ghost?
Who can avenge so well a leader's fall?
What maid retrieve when man's flush'd hope is lost?
Who hang so fiercely on the flying Gaul,
Foil'd by a woman's hand, before a batter'd wall?'
(*Byron's* 'Childe Harold', I. 56.)

To the W., outside the gate, stands the **Castillo de la Aljaferia** (Pl. A, 2), built by *Sheikh Abu Dja'far Ahmed* of Saragossa, and afterwards the residence of the kings of Aragon and the palace of the Inquisition. It was the prison of Antonio Perez (p. 200). In 1809 it was in great part destroyed, but it has since been restored and now serves as barracks. Visitors are admitted by permission

from the commandant, armed with which they present themselves to the sentinel at the second gate to the right and are assigned a sergeant as guide (fee 1 p.).

After traversing two or three rooms containing arms, we are led to those of the older apartments that are still to some extent preserved. — In the *Salón de Alcoba* was born (1271) St. Elizabeth (Santa Isabel, p. 561), daughter of Peter III. and Constance of Sicily. — Other rooms have fine artesonado ceilings with the arms of the 'Catholic Kings' (p. 147) and their omnipresent motto *tanto monta*. [This may be the Spanish translation of 'tantum ascende' (upward and onward!), but is usually explained by the phrase 'tanto monta Fernando come Isabel' (*i. e.* Ferdinand is the peer of Isabel), referring to the equal rights of the crowns of Aragon and Castile.] The most important room is the **Gran Salón*, the superb ceiling of which is divided into 30 compartments, each with a rosette and a pendant pine-apple. The gallery, in a kind of Moorish style, bears an inscription of 1492. The old azulejo patterns of the floor can still be made out. — The great **Staircase*, its balustrades, and its ceiling are all elaborately adorned. A horseshoe arch at the foot of the staircase leads to the Moorish *Mosque* or *Mesquita*, with the *Maksûra* (p. 356), which is still effective in spite of the ravages of time and whitewash. — The guide shows the 'Torreta', supposed to be the dungeon in 'Il Trovatore' (p. 214), and also points out the castle of *Castejar* (p. 218), mentioned in the drama by *García Gutierrez* from which the libretto of the opera is borrowed. The N. windows command a fine view of the Ebro and the Pyrenees.

We now return through the Puerta del Portillo and proceed to the right, past the *Bull Ring* (p. 208), to the Hospício Provincial (Pl. B, 3), a large poorhouse.

The *Calle de la Independencia (Pl. D, C, 3, 4), which runs to the S.W. from the Plaza de la Constitución (p. 214), contains the chief cafés of the city and affords a charming promenade. The houses on the W. side are preceded by an arcade. At the end of the street, to the left, is the *Teatro Pignatelli*. Behind this theatre, to the E., lies the well-known convent of —

Santa Engracia (Pl. C, D, 4), built in the richest plateresque style by the 'Catholic Kings', completed by Charles V., and almost wholly destroyed at the beginning of the siege of 1808. The only remains are the lower church and the fine marble **Portal* (p. lviii), by *Juan* and *Diego Morlanes*, adorned with statues of Ferdinand and Isabella adoring the Virgin, a double row of 33 angels' heads over the doorway, and a Crucifixion at the top.

The *Iglésia de las Santas Masas* or *de Los Mártires* (entr. by the side-street to the right; ½-1 p.) was tastelessly restored in 1819, but has lately being freed from the disfiguring additions then made. The only objects of interest it contains are two early-Christian sarcophagi of marble.

The Excursion to the Torrero, 1½ M. to the S. of the Plaza de la Constitución (tramway, see p. 208), is well worth making. We ascend the Calle de la Independencia to (10 min.) the Plaza de Aragon (Pl. C, 4), which contains a statue of *Ramon Pignatelli*, builder of the Canal Imperiál (p. 217), and then quit the city by the *Puerta de Santa Engracia* (Pl. C, 4). In front of us flows the rapid *Huerva*. To the right runs the Paseo de la Lealtad. We

keep to the left, cross the Huerva, and reach the shady road leading to the Torrero between manufactories, schools, villas *(torres)*, and pleasure-gardens *(campos elíseos)*. Numerous water-channels *(acéquias)*, diverging from the Canal Imperiál, irrigate the fertile soil. In about 10 min. we cross the *Acéquia de Adulas* (728 ft.) and then ascend to (10 min.) the Torrero. To the right, at about the same level, are the *City Water Works* ('depósitos de agua').

The **Torrero** (770 ft.), with the domed church of *San Fernando* and the old convent of *Monte Torrero* (now a barrack), rises close to the Canal Imperiál. To the W. the canal is crossed by a bridge; to the E. a good road leads along its bank. Adjacent is the *Acéquia de Miraflores*, flowing into the Huerva. This road leads in about 12 min. to a bare hill (to the left), which affords a splendid *View of Saragossa, the valley of the Ebro, and the mountains which rise one over another to the N.: *Sierra de Alcubierre*, *Sierra de Guara*, *Sierra de la Peña (de Oroël)*, and the *Pyrenees*. This prospect is most imposing about sunset.

To the W. of the Torrero we may walk along the canal to the *Buena Vista*, which commands a similar view, and to the top of the *Moncayo* (p. 219). Farther on the canal crosses the Huerva, and beyond the viaduct is an olive-grove, through which we may proceed to the **Casa Blanca**, at the end of the Huerta, the first station ($2^1/_2$ M.) on the railway to Cariñena (see below). It was here that Marshal Lannes signed the stipulations for the surrender of Saragossa (p. 210). — We may also return to the town viâ the Aljafería (p. 215).

The **Canal Imperiál de Aragon**, begun in 1528 under Charles V. and never finished, starts at the *Bocal del Rey*, 3 M. below Tudela (p. 219), and follows the right bank of the Ebro to *Fuentes de Ebro* (p. 225). It is about 60 M. long, 72 ft. wide, and 10 ft. deep. Since the opening of the railways it is used only for irrigation; and in this capacity it is the principal source of the exuberant fertility of the right bank of the Ebro. The canal runs over very uneven ground and is at places much higher than the Ebro (120 ft. at Saragossa); thus it often regains a lower level by veritable waterfalls.

From Saragossa to Cariñena, 29 M., railway in 2 hrs. (fares 5 p. 55, 4 p. 15, 2 p. 80 c.). The train starts from the local station mentioned at p. 207. The intermediate stations are insignificant. — **Cariñena**, a town of 3370 inhab., with old walls and a cathedral, is the centre of the district which produces the wine of Garnacha (p. 207).

From Cariñena (as also from Calatayud, p. 205) diligences run daily, viâ (25 M.) *Daroca* (p. 206) and up the valley of the *Jiloca*, to (25 M. from Daroca) *Monreal del Campo* and (30 M. farther on) **Teruel**, the capital of a province in the S. part of Aragon. This town, surrounded by mediæval walls and gates, lies on and at the foot of a hill on the left bank of the Guadalaviar (p. 302). It possesses an imposing *Aqueduct* constructed by Pierre de Bedel, a French architect, in 1537-58; a *Cathedral* of the 16th cent., and other interesting buildings. The *Torre de San Martino*, a Mudejar structure of the 12th cent., was restored by Pierre de Bedel. In the church of *San Pedro* repose the 'Lovers of Teruel', whose touching story (13th cent.) has been told by the poet Juan Yagüe de Salas (1619). — From Teruel to *Segorbe*, see p. 300.

18. From Saragossa to Castejon and Miranda de Ebro.

149 M. Railway (two trains daily) in $8^1/_4$-$9^1/_2$ hrs. (fares 28 p. 80, 21 p. 60 c., 13 p.). There is also one local train daily from Saragossa to *Logroño*, and one from Logroño to *Miranda*. Carriages are changed in *Castejon*, the junction for the direct line to Pampeluna and Alsásua (p. 220). — Trains start in Saragossa at the *Estación del Arrabal* (p. 207). *Despacho Central*, see p. 207. — Railway-restaurants at *Saragossa*, *Casetas*, *Castejon*, and *Miranda*, that at the last being the best. — Best views to the *right*.

Saragossa, see p. 207. — The railway burrows under the main street of Arrabál (p. 210), skirts the Ebro, and sweeps round to the N.W. through the so-called *Ortilla*. It then turns to the S.W. and crosses the river by a five-arched bridge (Pl. B, 1). Fine retrospect of the city, with its two cathedrals, the church of San Pablo, and the Aljafería; to the N. rise the Pyrenees, to the W. the Moncayo. The train, without touching at the Madrid station (p. 207), then traverses the green plain of the Ebro, bounded by curious hills of marl. To the right, on the barren left bank of the Ebro, lies *Justibol*. — $7^1/_2$ M. *Utebo-Monzalbarba*, on the right bank, the station for the villages of these names, both of which have the octagonal church-towers so common in Aragon.

10 M. *Casetas* (p. 207), the junction of the line to Madrid (R. 16). — The train runs through a fertile and well-irrigated district. 13 M. *La Joyosa*. We cross the *Jalon*.

$15^1/_2$ M. *Alagón*, a small town pleasantly situated on the Jalón; the tiled dome belongs to the Jesuit church of San Antonio de Padua, the octagonal tower is that of the parish-church. — The *Canal Imperiál* (p. 217) is here carried above the Jalón by a four-arched aqueduct (to the left of the railway-bridge. — To the right, above the Ebro, rises the castle of *Castejar* (p. 216), on the sierra of that name.

To the left of ($21^1/_2$ M.) *Pedrola* lies part of the *Llano de Plasencia* (p. 206). At (24 M.) *Luceni* the Pyrenees are conspicuous to the right. Beyond the Ebro, on the irrigation-canal of *Tauste*, lies *Remolino*, with its saline springs. The train crosses the Canal Imperiál, which henceforth remains to the right. We have a singular view over the narrow green strip of the Ebro valley to Tauste and the Pyrenees on one side and the desert and Moncayo on the other.

29 M. **Gallur**, the port for the grain-vessels of the *Cinco Villas* (to the N.), which descend the Ebro to Tortosa and Amposta (p. 283). These 'five towns' are *Táuste*, *Sos*, *Sádaba*, *Ejea*, and *Luna*.

The line now traverses the desolate Llanura. The geological formation, seen in the railway-cuttings, consists of limestone below, then argillaceous marl, with rubble on the top. Farther on olive-trees reappear in the vicinity of the Ebro. On the opposite bank the ground swells into low *mesas* ('tables'). These are succeeded by the bleak plateau of the *Bárdenas*, over which rise a few hills. We cross the *Huecha* and reach (34 M.) *Cortes*, the first village in Navarre, with a castle of *Don Sancho Abarca*.

A branch-railway (11 M., in 3/4 hr.) runs to the S.W. from Cortes, up the valley of the Huecha, to **Borja**, a prettily situated old town with 5600 inhab. and the ancestral castle of the Borjas (Borgias; p. 316). From Borja a visit may be paid to the **Moncayo** (7600 ft.), the *Mons Caunus* of the Romans. The route leads viâ *Vera*, a village known for its heady red wine, to the picturesquely situated *Veruela*, an old Cistercian abbey founded in 1146 and presenting many features of interest. Among these may be instanced the beautiful Gothic cloisters (14th cent.), the chapter house, the great marble staircase, the Transitional church, and the embattled walls and towers. From the old abbey we ride to the top of the Moncayo viâ the hamlet of *Pasmó* and the *Ermita de Nuestra Señora de Moncayo*, a well-known pilgrimage-resort (night-quarters). The *Sierra de Moncayo*, the mountain-barrier between the Castilian hill-country of Soria and the much lower basin of the Ebro, is a precipitous and featureless wall of triassic sandstone, nearly 40 M. long, of which two summits only (one to the N. and one to the S.) extricate themselves from the general mass. The view is very extensive, but not picturesque.

The railway to Miranda continues to run for some time through a desert and then emerges on a region of vineyards and corn-fields. — 42 1/2 M. *Ribaforada*. The railway skirts a forest. In the Ebro, beyond this, 3 M. from Tudela, is the *Bocal del Rey*, the great *presa*, or weir, for feeding the canal. The next village is *Fontellas*. On the opposite side of the Ebro are *Fustiñana* and *Cabanillas*.

48 1/2 M. **Tudela** (833 ft.; *Fonda de la Union; Fonda de Morales*), finely situated close to the Ebro, with 8750 inhabitants. To the left is the *Plaza de Toros;* to the right the Ebro is crossed by a bridge of nineteen arches. The **Colegiata* (formerly the cathedral), dating in its present form mainly from the 13th cent., is described by Mr. Street as one of the very best churches he had visited in any part of Europe. It has three fine doorways and is adjoined on the S. by beautiful cloisters. The church of *La Magdalena* is also interesting.

From Tudela a branch-line (13 1/2 M., in 1 1/4 hr.) runs to **Tarazona** *(Fonda Lopez)*, a venerable town with 7900 inhab., on the *Queiles*, which descends from the Moncayo (see above). The *Cathedral*, dating substantially from the 13th cent., hut much modernized on the exterior, has a lofty steeple and a curious hut picturesque cimborio formed of bricks and coloured tiles. The cloisters are a good example of 16th cent. brick work, with delicate tracery cut in thin slabs of stone. The church of *La Magdalena* has a tall and beautiful steeple, adorned with diaper-patterns formed by projecting bricks. The churches of *La Concepción* and *San Miguél* may also be visited. Near La Magdalena is the large *Bishop's Palace*, formerly the Alcázar.

Our line skirts the hills to the left, on which some fortifications are visible. To the right we look across the valley of the Ebro towards the Mesas (p. 218). To the N. rise the lofty summits of the Pyrenees. We pass the villages of *Arguedas* and *Valtierra*. The Moncayo retreats into the background.

58 1/2 M. **Castejon** *(*Rail. Restaurant & Hotel)*, a poor village in a flat district, belonging to the Castilian province of *Soria*. Diligences run hence to *Soria* (p. 204), to the (14 1/2 M.) baths and hot springs (117° Fahr.) of *Fitero*, on the Alhama, and to (21 1/2 M.) *Grávalos*.

From Castejon to Pampeluna and Alsasua, 87 M., railway (two through-trains daily) in 5 1/2 and 9 hrs. (fares 16 p. 80, 12 p. 60, 7 p. 60 c.). A local train also plies daily from Castejon to *Pampeluna*, and two from

Pampeluna to *Alsásua*. — The chief stations before Pampeluna are (12 M.) *Marcilla*, (25 M.) *Olite*, with two interesting churches and a ruined castle, (28 M.) *Tafalla*, and (46 M.) *Noain*.

55 M. **Pampeluna**, Span. *Pamplona* (1380 ft.; **Perla; Europa*), the Roman *Pompaelo*, is one of the most ancient towns in N. Spain, founded by and named after Pompey the Great. In 476 it was occupied by the Visigoths under Euric; in 542 and again in 778, after a short interval of Moorish dominion, it was in possession of the Franks; and in 905 it became the capital of the kingdom of *Navarre*. In 1512 it was captured by the Castilians; in 1808-13 it was in the hands of the French, from whom it was taken by the Duke of Wellington in the latter year; and in 1875-76 it was frequently mentioned in connection with the second Carlist war. The town, which is strongly fortified and dominated by an old citadel, contains 29,800 inhab. and lies upon a hill on the left bank of the *Arga*. The chief object of interest is the Gothic *Cathedral, built by Charles III. of Navarre in 1397 et seq. on the site of a Romanesque church of 1101. The façade is modern, and the two towers (165 ft.) date from 1780. The fine interior is flanked on both sides by rows of chapels; the coro occupies the centre of the nave; the form of the apse is unnsual. The church contains the tombs of Charles III. and his wife Leonora of Castile, with alahaster effigies of the deceased (1426); good Renaissance choir-stalls hy Miguel de Ancheta (1530); and an ancient and highly revered image of the Virgin. A handsome door in the right aisle, with a relief of the Death of the Virgin ahove it, leads into the **Cloisters*, which are among the most heautiful in Spain. To the E. of the cloisters is the *Chapter House;* to the S. are the *Sala Preciosa*, once the meeting-place of the Cortes of Navarre, and the *Capilla de Santa Cruz*, the latter railed in by a reja formed of the tent-chains of the Moorish leader En-Nasir, captured hy the Navarrese at the battle of Las Navas de Tolosa (p. 302) in 1212. — Among the other sights of Pampeluna are the Gothic church of *San Saturnino;* the originally Romanesque church of *San Nicolás;* and the *Plaza del Castillo* or *de la Constitución*, with its arcades. To the S. of the town lies the *Bull Ring;* to the W. are the *Paseo de Valencia*, with the *Frontón* for the Basque ball-game (p. xxxi), and the *Jardín de la Taconera* (fine views). Pampeluna is the native place of Pablo de Sarasate (b. 1844), the violinist, and possesses a *Sarasate Museum*, containing the jewels and other gifts received by the musician from royal personages.

[A good road (diligence daily at noon, 5 p.) leads from Pampeluna through the valley of the *Urrobi* to (28 M.) *Burguete* (Fonda, fair), whence a visit may be paid to the (1 M.) picturesquely situated hamlet of **Roncesvalles** (3220 ft.). The *Colegiata* here contains the tomb of Sancho the Strong of Navarre, several interesting paintings and sculptures, and some curious relics connected with Roland, such as his war-club and a shoe of Archbishop Turpin. In a niche in the crypt adjoining the church is shown a piece of stone, which he is said to have cleft with his sword in his dying agony. — The road goes on viâ the *Port de Roncesvalles* and the picturesque valley of *Val Carlos*, where Charlemagne's rear-guard was defeated in 778, to (11 M.; diligence daily in 3½ hrs., 2½ p.) the Spanish village of *Val Carlos* (Hôtel de Barcelone). It then crosses the French frontier to (7½ M., carriage in 1 hr.) *St. Jean-Pied-de-Port* (see *Baedeker's South-Western France*).]

60 M. *Zuasti;* 76 M. *Huarte;* 81 M. *Echarri.* — 87 M. *Alsásua*, see p. 14.

As we continue our journey from Castejon to Miranda, we see to the N. the wide valley of the *Aragón*, sloping upwards to the highland plateau of Navarre.

62 M. *Alfaro*, an ancient town with 5800 inhab., was formerly one of the keys of Navarre. We cross the *Alhama*. To the right, prettily situated on the farther bank of the Ebro, at the mouth of the Aragón, lies *Milagro*, with its ruined castle. — 67½ M. *Rincon de Soto*, in a treeless district. To the left are the *Sierra del Madero* (3905 ft.), the

W. prolongation of the Sierra de Moncayo, and *Aldea Nueva*. The line traverses a corn-growing tract.

75½ M. **Calahorra** *(Fonda Juliana; Fonda Espinosa)*, the birthplace of Quintilian, is an old and famous town with 9527 inhab., occupying a somewhat confined situation on the slope rising from the *Cidacos*. It is the *Calagurris Nassica* of the Iberians, which resisted Pompey successfully in B. C. 76 and was taken four years later by Afranius, after a heroic resistance, in which the tortures of hunger endured by the besieged followers of Sertorius made *fames Calagurritana* a proverbial expression. A few ruins still mark the site of a Roman *Circus* and *Aqueduct* (see below). The CATHEDRAL (injured by fire in 1900), on the bank of the Cidacos, on the site where *Emeterius* and *Celedonius* suffered martyrdom, was raised to episcopal rank in 1045 and was restored by *Maestre Juan* in 1485. The transepts, the chief doorway, and the Capilla de Santa Epifania were altered at a later date. The CASA SANTA contains the bodies of the two saints named above, who were beheaded about 300 A. D. Their heads were thrown into the Ebro, floated down to the sea, and made their way round the coast of the peninsula to Santander, where they are now preserved (p. 25). On Aug. 31st the Casa Santa is visited by crowds of pilgrims.

The shield of Calahorra exhibits two naked arms, with swords which emit sparks; above is a woman with a sword in one hand and a child in the other. The motto is: *Prevaleci contra Cartago y Roma.* This escutcheon refers to a vision seen by Hannibal when he took the city.

On the other side of the Ebro lie the so-called 'Cuarto Villas': *San Adrian*, *Androsilla*, *Lerín*, and *Azagra*. Behind these is the *Solana*, a desert extending on the W. to *Haro* (p. 222) and bounded on the N. by a hilly district, through which the *Arga*, *Ega*, and *Odron* have cloven deep valleys. *Tafalla*, *Larraga*, *Estella*, and other villages in this region were well-known names in the Carlist wars. Beyond the hill-district rise the limestone peaks of the *Sierra de Andía* (4900 ft.).

About 18 M. to the S.W. of Calahorra lie the well-known hot sulphur springs (125° Fahr.) of **Arnedillo**, frequented from June to the middle of September. The road to them leads along the *Cidacos* viâ (10 M.) *Arnedo*, a town with 3900 inhabitants.

The train continues to traverse a dreary district, close to the Ebro. 84 M. *Lodosa*, on the left bank of the Ebro, with old cave dwellings of the Moorish period. The Moncayo now disappears. Farther on is a fertile grain-growing region, watered by means of a weir across the Ebro. The valley contracts. In the Solana, on the farther bank, are seen the ruins of the Roman aqueduct of Calahorra. — 88 M. *Alcanadre*. The layers of soil on the heights of both banks are alternately red and white. The Ebro itself is stained red. To the N. rise picturesque limestone peaks. — 92½ M. *Mendavia*, on the left bank of the Ebro. Farther on, to the right, close to the railway, lies *Agoncillo*, the Roman *Egon*, with an old

castle with four towers. We cross the *Leza*. 100 M. *Recajo*, in an uncultivated and waterless plain. To the N.W. rises the huge *Sierra de Cantábria*, forming the mountain-barrier between the Ebro valley and the Concha de Alava (p. 15). At its base lies *Viana* (see below). To the left opens a wide valley, whence the *Iregua* issues; this is backed by the snow-capped *Sierra Cebollera* (7138 ft.) and the *Pico de Urbion* (7395 ft.), on the S. flank of which the Douro takes its rise. The train crosses the Iregua by an iron bridge 385 ft. long.

106 M. **Logroño** (1040 ft.; *Fonda del Universo; Hot. del Comercio; Hot. París; Hot. & Restaurant Suizo*), the *Juliobriga* of the Romans and the birth-place of the painter *Juan Fernandez Navarrete*, surnamed *El Mudo* (p. lxx), is a city of 13,500 inhab., commandingly situated on the Ebro. It is the capital of a province of its own name and the depôt of the rich wine-district of *Rioja* (*alavesa* to the N., *castellana* to the S.). — We enter the town by the *Delicias Promenade*. The chief squares are the *Plaza del Coso* and the *Plaza Redonda*. The main street has arcades on both sides. The bridge across the Ebro, originally built in 1138, has been frequently carried away by floods. The parish-church *Santa María de Palacio*, surnamed the imperial, is said to have been founded by Constantine the Great. At its W. end are two towers; the choir contains wood-carvings and frescoes by *José Vexes* (d. 1782).

A DILIGENCE plies from Logroño to (47½ M.) *Pampeluna*, passing (5 M.) *Viana* and (25½ M.) *Estella*. The latter was the headquarters of the Carlists, and it was here, in 1874, that Don Carlos caused the German Capt. Schmidt, attached as a war correspondent to the Republican troops, to be shot. — A diligence also runs from Logroño to (59 M.) *Soria* (p. 204).

The Solana and ranges of steep hills are conspicuous to the right. The valley contracts, and the train runs at a considerable height above the river. — 115 M. *Fuenmayor*, where the Ebro is spanned by a suspension-bridge.

About 3½ M. to the S.W., near *Nájera*, the old residence of the rulers of Navarre, lies *Navarrete*, where the Black Prince and Peter the Cruel defeated the French under Henry of Trastamara and Du Guesclin (1367).

The railway follows the bends of the Ebro. To the N. are *El Ciego* and *La Guardia*, the latter famous for its silk-culture. — 121½ M. *Cenicero*, in a wine-growing district. We cross the *Najerilla*. 128 M. *San Asensio*. — To the left is a Hieronymite convent. To the right, on a hill beyond the Ebro, lies *San Vicente*, with its church. — 131½ M. *Briones*, rising in terraces from the Ebro. The train crosses the *Tiron*.

136½ M. **Haro** (*Hot. de Europa*), a town with 7976 inhab., is one of the chief places in the Rioja, which lies to the S., backed by the imposing *Sierra de la Demanda*, with the *Cerro de San Lorenzo* (7560 ft.), the *Sierra de Neila*, and the *Pico de Urbion* (see above). — The railway now approaches the mountains, which the Ebro intersects between the *Bilibio* to the N. and the *Buradon* to the S. The train penetrates the wild ravine of the *Concha de Haro* (tunnel) and then

(2½ M. farther on) the *Concha Chiquita* (the *Conchas del Ebro*). On leaving the defile, we enter the fine amphitheatre in which Miranda lies. To the left is the village of *Ircio*. — The train crosses the Ebro by an iron bridge 300 ft. long.

149 M. *Miranda de Ebro*, see p. 17

19. From Saragossa to Tardienta and Lérida (*Barcelona*).

114 M. Railway (one train daily) in 5 hrs.; fares 22 p. 20, 16 p. 65, 12 p. 15 c. (to *Barcelona*, 227 M., in 11 hrs.; fares 42 p. 50, 32 p. 15, 22 p. 20 c.). A local train also runs daily from Saragossa to *Tardienta*. — Trains start in Saragossa at the *Estación del Sepulcro* and then cross the Ebro to the *Estación del Arrabal* (p. 207); in Barcelona they start at the *Estación del Norte* (p. 238). *Despacho Central* at Saragossa, see p. 207; at Barcelona, see p. 238. — Railway-restaurants at *Saragossa*, *Lérida*, *Manresa*, and *Barcelona*.

Saragossa, see p. 207. — The train turns from Arrabal towards the N.E. and ascends the right bank of the *Gállego*, a stream descending from the Pyrenees. As far as Almudévar it follows the old highroad to Upper Aragon and Catalonia. — 5 M. *San Juan de Mozarrifar*; 7½ M. *Villanueva del Gállego*.

At (16 M.) *Zuera* road and railway cross the Gállego and enter the province of *Huesca*. Between the Gállego and the Isuela extend the *Llanos de Violada*, a dreary and thinly settled plain. — 27 M. *Almudévar*, a town with 2800 inhab. and a ruined castle.

The railway now turns to the S.E., at right angles to its former course. — 32 M. **Tardienta**, an insignificant town with 1350 inhab., commanding a fine view of Mont Perdu and the Brèche de Roland.

From Tardienta to Jaca, 82 M., railway (one through-train daily) in 5¾ hrs. (fares 14 p. 45, 10 p. 85, 7 p. 65 c.).

13½ M. **Huesca** (1560 ft.; *Unión*), the Roman *Osca*, a city with 12,260 inhab., is the see of a bishop and the capital of a province. The quaint old city, which is surrounded by the remains of an older and a newer (outer) line of circumvallation, stands on a low elevation rising out of the wide plain of *La Hoya*, near the last S.W. spurs of the *Sierra de Guara*. Sertorius, who was murdered here by Perpenna in B.C. 72, made Huesca the seat of a college for the noble youths of Iberia and Lusitania, and the city also played an important rôle under the Roman dominion. The Moors built a mosque here which passed for the finest in the country. On its reconquest by the Christians in 1096, Huesca became the capital of Aragon, but it lost this position to Saragossa in 1118, though the Cortes still often met here during the 12-13th centuries. — The chief lion of Huesca is the Gothic Cathedral, which lies on the highest ground in the city, on the site of the famous Moorish mosque. It was begun by the Basque *Juan de Olotzaga* at the beginning of the 15th cent., and finished about 1515. The fine main doorway is adorned with 14 colossal figures of apostles and saints. The interior, forming a square of 136 ft., is flanked with rows of chapels and ends in five octagonal apses. The transepts do not project beyond the line of the side-walls; the coro occupies the two easternmost bays of the nave. The fine choir-stalls are in the Renaissance style. The alabaster *Retablo of the high-altar (1520-33), the brilliant masterpiece of *Damian Forment* (p. 212), is adorned with beautifully carved reliefs of the Bearing of the Cross, Crucifixion, and Descent from the Cross, and with medallions of the sculptor and his wife. — Opposite the cathedral stands the large *Casa Consistorial*. — In the S. part of the town is San Pedro, one of the oldest Romanesque churches in the country, having been begun in 1100 and consecrated in 1241 (p. xlvii). The cimborio is of a later period. The church

is roofed with barrel-vaulting and terminates in three semicircular apses. The main entrance is on the N. side. At the N.E. corner of the church rises a hexagonal bell-tower; on the S. it is adjoined by sadly dilapidated cloisters of the 12th century. — The INSTITUTO PROVINCIAL, in the N. part of the town, occupies the building of the university that flonrished here under the kings of Aragon. It contains a vaulted room of the 12th cent., which is said to have been the scene of the massacre known as the 'Bell of Huesca'. King Ramiro II., snrnamed 'El Monje' (p. 200), was advised by the Abbot of San Ponce de Tomerás to show his turbulent nobles 'a bell which could be heard throughout the whole country'. Ramon accordingly beheaded 16 of the leaders and arranged their heads in the form of a bell, with one hung up as the clapper. The library of the Institute possesses some valuable MSS. — The church of *Salas*, about 1½ M. from Huesca, has a fine recessed W. doorway with exquisite mouldings.

82 M. **Jaca** (2690 ft.), a town of 3800 inhab., is the capital of the mountain district of *Sobrarbe* (p. 199). It has retained its ancient Iberian name. At present it is the terminns of the railway, which is to be prolonged to *Canfranc*. The cathedral was originally founded in 814 and retains some interesting Romanesque details. — In the *Val de Teno*, 22 M. to the N.E. of Jaca, are the well-known sulphur-baths of *Panticosa* (see *Baedeker's South-Western France*).

The railway to Lérida continues to run towards the S.E. To the left we enjoy views of the Pyrenees. — 42½ M. *Grañen*, on the left bank of the *Isuela*, which the train descends. 48½ M. *Poliñino*.

56 M. **Sariñena**, an old town with 3300 inhab., lies in a fertile district, on a ridge between the Isuela and the *Alcanadre*.

From Sariñena a road leads to the S.E. to (9½ M.) *Villanueva de Sigena*, on the Alcanadre, near which is the convent of Sigena, founded in 1188 by Alfonso II. of Aragon and his wife Sancha of Castile. The convent has interesting Romanesque features and contains the tomb of Doña Sancha.

The railway crosses the Alcanadre by a viaduct 80 ft. high, and passes through a tunnel. 62 M. *Lastanosa*, in a bleak hill-district. — We cross the *Tormillo* and reach (75½ M.) *Selgua*, on the *Cinca*.

A branch-railway (12½ M., in 1 hr.) connects Selgua with **Barbastro**, an ancient and decayed see with 7200 inhab., which lies on the *Vero*, to the N. The *Cathedral* dates from the 16th century.

Our line crosses the Cinca by an iron bridge, with three arches, 640 ft. long. — 79 M. **Monzón**, a town of 3700 inhab., the name of which is well known in history as a meeting-place of the Cortes of Aragon and Catalonia. The building in which they sat is now the *Juego de Pelota*. The principal church, *San Juan*, is in the Gothic style. On a hill rising steeply over the town is a conspicuous old castle, which Ramon Berenguer IV. of Barcelona assigned to the Knights Templar in 1143. The ruins of another fortress, on a lower hill close by, are referred to the Roman period. According to Edmondo de Amicis, the castle and town of Monzón illustrate, as no other place in Spain, 'the timorous submission of an oppressed people, and the perpetual menace of a ferocious lord'.

The train now runs to the S.E. through olive-groves and crosses the *Sosa*. 85½ M. *Binéfar* is the station for the small town of *Tamarite de Litera*, which lies about 7½ M. to the N.E. — Farther on we traverse a bleak district and cross the *Calmor*, which here forms the boundary between Aragon and Catalonia.

99 M. *Almacellas;* 103 M. *Raymat*, in the *Noguera*, a richly cultivated district, watered by the *Segre* and numerous canals.

114 M. *Lérida*, and thence to *Barcelona*, see R. 23. — From Lérida to *Reus* and *Tarragona*, see R. 28.

20. From Saragossa to Reus *(Barcelona).*

148 M. Railway (one through-train daily) in 7¼ hrs.; fares 28 p. 75, 20 p. 55, 13 p. 75 c. (to *Barcelona*, 213 M., in 10½ hrs.; fares 41 p. 25, 29 p. 95, 19 p. 60 c.). A daily local train runs from Saragossa to *Caspe*, and another from Reus to *Barcelona*. The Madrid-Saragossa-Barcelona express, mentioned at p. 201, runs thrice weekly from Saragossa to *Barcelona* in about 7¾ hrs. — In Saragossa the trains start from the *Estación del Sepulcro* (p. 207), in Barcelona from the *Estación de Francia* (p. 238). *Despacho Central* at Saragossa, see p. 207; at Barcelona, see p. 238. — Railway-restaurants at *Saragossa*, *Mora la Nueva*, and *Reus*.

Saragossa, see p. 207. — The train sweeps round the city and then runs to the S.E. between the Ebro (left) and the Canal Imperiál (p. 217). To the left we see the village of *Pastriz*, on the left bank of the river; to the right, in the distance, rise the *Altos de Valmadrid*, a range of barren hills. — 10½ M. *El Burgo*. Adjacent, on the Ebro, is *Zaragoza la Vieja*, a much-visited ermita.

18 M. *Fuentes de Ebro*, the terminus of the Canal Imperiál, is a small town of 2100 inhab., situated on the *Ginél*, not far from the Ebro. It contains the handsome palace of the Counts of Fuentes. — Farther on, to the left, we see the villages of *Osera* and *Aguilar de Ebro*, both on the left bank of the river. — 22 M. *Pina de Ebro;* the small town, with 2500 inhab., is on the opposite bank. — We now cross and recross the *Acéquia del Quinto*, an irrigation-canal, and run through olive-plantations to —

27½ M. **Quinto**, an old town with 2500 inhab. and well-known saline baths. — The line now hugs the Ebro, on the left bank of which appears the little town of *Gelsa*. Beyond the torrent of *Lopín* we reach (36 M.) *La Zaida*. — The train turns to the S. and ascends along the brook *El Aguas*. From (41 M.) *Azaila*, on the right bank of the Aguas, a road runs to *Escatron*, with its alabaster quarries, situated on the Ebro 7½ M. to the E. The line now crosses a tableland named the *Meseta de Azaila*.

45 M. **Puebla de Hijar**, the station for the small town of that name (1900 inhab.), which lies 3 M. to the S.

From Pueblo de Hijar a road leads through the *Desierto de Calanda* to the old town of **Alcañiz** (1110 ft.), which lies on the *Guadalope*, about 19 M. to the S.E. Alcañiz, the *Anitorgis* of the Iberians and the *Alcanit* of the Moors, was the scene of a famous battle in B.C. 212, in which the Carthaginians under Hasdrubal Barca defeated the Roman army and slew its leaders Gnæus and Publius Cornelius Scipio. — For the continuation of the road viâ (52 M.) *Morella* to *Vinaróz*, see p. 295.

The line again turns towards the E., passes (51 M.) *Samper de Calanda*, and crosses the *Guadalope*. At (63 M.) *Chiprana* it once more reaches the Ebro, the course of which from Escatron (see above) to Caspe is very circuitous.

73 M. **Caspe**, a poor town with 7900 inhab., lies on the right bank of the Ebro, within the province of Saragossa. It possesses a good Gothic *Colegiata*. — A little below Caspe the Ebro sweeps round to the N. and skirts the *Sierra de Mequinenza*, a range belonging to the Catalonian coast-mountains. At (80½ M.) *Fabara*, and again at (86½ M.) *Nonaspe*, the train intersects the S. spurs of this range. At (94 M.) *Fayon* it regains the Ebro and enters the Catalonian province of *Tarragona*. The line follows the right bank of the Ebro, which here forces its way through the coast-ranges of Catalonia. The heights on the left bank belong to the *Sierra de la Llena*. 102 M. *Ribarroja*; 106½ M. *Flix*; 111 M. *Ascó*.

At (119 M.) *Mora la Nueva* (Rail. Restaurant) we cross the Ebro, which flows hence due S. to Tortosa (p. 283), and proceed to the E. through a fertile and well-tilled region. — 124 M. *Guiamets*; 126 M. *Capsanes*.

131 M. **Marsa-Falset**, the station for the village of *Marsa* and the small town of *Falset* (3600 inhab.). The latter, lying in a pretty valley on the slope of *Monte Mola* (3015 ft.), a S. spur of the *Montsant* (3510 ft.), is the chief place in the rich wine-growing district of *El Priorato*, and contains a ruined castle and the remains of a palace of the Dukes of Medinaceli. — 134 M. *Pradell*; 137 M. *Dosaguas-Argentera*; 140 M. *Riudecañas-Botarell*; 143 M. *Borjas del Campo*.

148 M. *Reus*, and thence to *Barcelona*, see R. 25. — From Réus to *Lérida* and *Tarragona*, see R. 28.

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The *Principado de Cataluña*, embracing the four provinces of *Barcelona*, *Gerona*, *Lérida*, and *Tarragona*, with a total area of 12,430 sq. M. and a population of 2,000,000, forms the N.E. corner of the Iberian Peninsula. As a whole it may be described as a wild mountainous district, abutting on the Pyrenees. All the principal rivers have their sources in this lofty frontier-range. The *Llobregat Menor*, *Fluviá*, *Ter*, and *Besos*, which reach the Mediterranean to the N. of Barcelona, are mere coast-rivers. The *Llobregat* (the Roman *Rubricatus*), which waters the fertile Campiña of Barcelona and enters the sea just to the S. of that city, is somewhat more im-

portant. The chief river of Catalonia is, however, the *Segre (Sicoris)*, which joins the *Ebro* at Mequinenza and adds much the larger volume of water (especially in summer) to the united stream. Below the junction the Ebro *(Hiberus)* breaks through the mountains in the S. part of the province of Tarragona and forms a spacious delta at its mouth to the E. of Tortosa. The only navigable part of it is that below Tortosa.

There are no great mountain-ranges in Catalonia, and its mountain-scenery is seldom picturesque. Among its isolated summits, rising here and there like islands, are the *Montseny* (5690 ft.), the celebrated *Montserrat* (4070 ft.), the *Montagut* (3125 ft.), and the *Montsant* (3515 ft.), the last two lying farther to the S. The snow-clad Pyrenees, though beyond the boundaries of the province, form an important factor in the scenic views of its N. portion; the most conspicuous peaks are the *Canigou* (9135 ft.), the *Maranges* (9560 ft.), and the *Carlitte* (9585 ft.). Towards the Mediterranean, in the N. part of the province, spreads the plain of *El Ampurdán*, and the plains of Gerona and Vich may also be mentioned. The W. part of Catalonia resembles in its geological formation the barren districts of clay and marl in the adjoining province of Aragon; but the Catalonians, true to their national proverb (*Los Catalanes de las piedras sacan panes*, *i.e.* 'produce bread from stones'), manage, by dint of artificial watering, to win rich crops from this unpromising soil, especially in the *Llano del Urgél*, the *Noguera*, and the *Fontanat*.

The valleys of the Pyrenees, which feed large herds of sheep, goats, and hogs, also produce large quantities of serviceable timber. On the lower slopes grow evergreen and felt-leaved oaks (Quercus Ilex and Q. Tozza), farther up are firs and pines (Pinus pyrenaica, P. silvestris, P. abies), and in the highest zone of vegetation are boxwood and Alpine shrubs. Nearer the coast grow olive-trees, vines, fig-trees, nut-trees, agaves, cacti, orange-trees, date-palms, and carob-trees. The quick-flowing streams supply the motive power for numerous mills and factories.

The Catalan presses all nature into his service. Like the Basque, he is a born man of business, forming a striking contrast to the slow-moving Castilian and the lazy Andalusian, who are mere tillers of the soil and are content with the satisfaction of the most elementary desires. Thus the Catalan is a strong protectionist, while the corn and wine districts are inclined to free trade. He supplies a great part of Spain with paper, soap, iron ware, and the products of his textile factories. Thousands of busy female hands are occupied in making lace for mantillas. The Catalan is keenly alive to the main chance, and the 'gran caballero Don Dinero' bulks as largely in his eyes as the 'Almighty Dollar' is said to do in those of our Transatlantic cousins. Like the Swiss, he wanders through the lands of both hemispheres, in the hope of returning as a rich man to his home. All that lies beyond the frontier of his native province is foreign

land to the Catalan, and not least 'España Uniforme', with its centralisation, and the 'Corte' of Madrid, with its superficial polish. He considers Barcelona not only the wealthiest city of Spain (which, in fact, it is) but also the largest and the handsomest. He avoids speaking Spanish, or, as he calls it, 'Castilian', and revels in the 'melody' of his Catalan tongue, which is spoken not only throughout Catalonia but in the greater part of Valencia, the Balearic Isles, and to the N. as far as Andorra and Roussillon. This language closely resembles the Provençal or Limousin, and is one of the roughest of Romanesque dialects. The Catalan, however, writes poetry and even scientific works in this unlovely speech †.

The modern Catalonians are the issue of a most composite ancestry. In their veins the old Iberian blood mingles with that of Greeks, Romans, Goths, Arabs, and Gauls. Their natural affiliations long attracted them towards their neighbours in the S. provinces of France; and it was only the War of Independence against Napoleon that made them politically Spaniards. They still, however, cherish a traditional antagonism to the Castilians, and are always ready for revolt in the form of *sublevacione*, *motine*, *somatene*, or *pronunciamento*. Their wish long was, and perhaps still is, that Catalonia should be made independent, or, at least, that they should enjoy their old fuéros, the abolition of the Quinta (p. 5), and other privileges of *España Foral* (privileged Spain). As a province of *España Asimilada* (incorporated Spain), the only independent institutions Catalonia now retains are the provincial police *(escuadra)* and the militia *(somatén)*.

The HISTORY OF CATALONIA affords plausible grounds for such demands. Even under the Romans *Hispania Tarraconensis* was the kernel of the Iberian possessions. After a temporary occupation by the Visigoths, to whom, perhaps, the district owes its name (Gotaulania?), it fell into the hands of the Moors. These in turn were compelled to abandon it, and from the time of St. Louis onwards Catalonia formed part of the Frankish kingdom under the name of the *Spanish Mark*. Wilfrid the Shaggy *(Velludo* or *Velloso)*, governor in the reign of Charles the Bald, threw off the yoke of the West Frankish monarch (874) and established the independent *Condado de Barcelona*. The Catalans had at this time established the reputation, which they still hold, of being among the boldest and most skilful mariners of Europe. From Count Ramon Berenguer I. (1035-76) the land received an admirable code of laws, the celebrated *Código de los Usatjes de Cataluña*. In 1149, on the marriage of Ramon Berenguer IV. with Petronila, daughter and heiress of King Ramiro II.

† The pronunciation of this dialect differs in many respects from Spanish. Thus *ch* at the end of a word sounds like *k*, *g* and *j* are pronounced as in French, *ig* after a vowel is pronounced like the Scottish guttural *ch* (puig = puch), *ny* like the Spanish *ñ*, and *x* like *sh*. The Castilian *casa del*, *casa de la*, and *casa de* are represented by *cal*, *ca la*, and *can*

('el Monje'), Catalonia was united with Aragon; and on the marriage of Ferdinand and Isabella (1469) both these countries were incorporated with Castile. During the War of the Spanish Succession Catalonia espoused the cause of the Austrians. The sufferings of Barcelona at this epoch are borne witness to by its coins bearing the legend 'Barcino civitas obsessa' (1714). The Bourbon king Philip V. wrote of the citizens: 'ils sont réduits à cinq onces de viande de cheval l'autre jour, et ils ne parlent pas de se rendre'. Still greater heroism was shown in 1809 by Gerona, a worthy rival of Saragossa.

Of all the provinces of Spain, Catalonia makes the most 'European' impression. In a general way it resembles Italy, though its scenery is much less attractive.

21. From Perpignan to Barcelona.

131-134 M. RAILWAY (one express and one ordinary train daily) in 5¾-10 hrs. (fares 28 fr. 5, 20 fr. 85, 13 fr. 35 c.). As far as *Port-Bou*, the Spanish frontier-station (1-1½ hr.), the train is in the hands of the *Chemin de Fer du Midi* (in the reverse direction from *Cerbère*, the French frontier-station); thence to Barcelona (3¾-6 hrs.) it is run by the *Compañia de los Ferro-carriles de Tarragona á Barcelona y Francia* (fares 23 p. 15, 17 p. 50, 11 p. 20 c.). Beyond *Empalme* the express follows the inland line, while six local trains run from this point to Barcelona, three on each line (comp. pp. 234, 236). — Carriages are changed and luggage is examined at Port-Bou (or Cerbère), where a detention of about 1 hr. takes place (comp. pp. xii, xiii). There are money-changers' offices and restaurants at both Port-Bou and Cerbère; and there are also railway-restaurants at *Gerona*, *Empalme*, and *Barcelona*. — For the Spanish railways, time-tables, etc., see pp. xv-xviii.

Perpignan is reached by express from *Lyons* in 9-10 hrs., from *Marseilles* in 7 hrs., from *Paris* in 18-28 hrs. (fares 138 fr. 95, 96 fr. 65 c., 59 fr.).

Perpignan (80 ft.; *Grand Hôtel de Perpignan; Hôt. de France; Hôt. du Nord et du Petit-Paris*, and others), the closely built old capital of the Counts of Roussillon and now of the department of the Pyrénées Orientales, is a fortress of the first class and lies on the right bank of the *Tet*, ½ M. from the railway-station. Pop. 33,900. The older part of the town still retains in many respects a decidedly Spanish character. Spanish influence may also be traced in the bold span of the nave and in other parts of the *Cathedral*, which was founded in 1324 and completed in the 16th century. Among the other old buildings the most interesting are the *Castillet* of 1319 (now a prison) and the *Loge* or *Lonja*, dating from the end of the 14th cent. and now occupied by the Mairie and a café. The *University* contains a small gallery of paintings, sculptures, and drawings.

5½ M. *Corneilla*. — 8 M. *Elne*, the ancient *Iliberris*, rechristened *Helena* by Constantine the Great, with a cathedral of the 12-15th cent. and fine Romanesque cloisters. — The train crosses the *Tech*. 10 M. *Palau-del-Vidre*; 13½ M. *Argelès-sur-Mer*. The line approaches the sea and tunnels through the *Monts Albères*, the E. foot-hills of the Pyrenees. — 17 M. *Collioure*, the ancient *Caucoliberis*, pictur-

esquely situated on the coast, with an old castle. Tunnel. — 18 M. *Port-Vendres* (Hôt. Durand), the *Portus Veneris* of the Romans, with an excellent harbour and good sea-bathing. Three more tunnels are threaded, and fine views of the sea are enjoyed. — 21 M. *Banyuls-sur-Mer*, celebrated for its wine. — Beyond two more tunnels the train reaches (25½ M.) **Cerbère** (**Rail. Restaurant*, déj. 3, D. 3½ fr., also rooms), the last French station and seat of the French custom-house. Luggage arriving from Spain is examined here.

The railway now passes in a tunnel through the *Col des Balistres* (Catalan, *dels Belliustres*), which here forms the boundary between France and Spain.

27 M. **Port-Bou** *(Rail. Restaurant)*, the first Spanish station, with a small harbour and the Spanish custom-house *(Aduana)*. Pop. 2337. Travellers should defer their visit to the buffet till after their summons for the inspection of the baggage.

Soon after leaving Port-Bou we pass through a tunnel, beyond which we obtain a grand view of the sea and *Cape Creus*. The train crosses the *Barrancos* (ravines) *de la Balca* and *del Marqués*. At (29 M.) *Culera* we cross the 'riera' of that name, and a little later that of *Garbet*. Two tunnels. Among the signs that we have fairly entered Catalonia are the water-wheels *(nórias)*, the hedges of aloe, and the picturesque costume of the people, including the red caps *(baratinos, gorros)*, sandals *(esparteñas, i.e.* made of esparto; *alpargatas)*, black velvet knee-breeches, red sashes *(faja)*, and shawls *(tapa-boca)*.

31 M. *Llansá*, the church-tower of which resembles a fortress. The railway quits the shore and threads two tunnels. — 36 M. *Vilajuiga*, with the castle of *Caramanso*. Here also are two characteristic Catalonian bell-towers, consisting simply of plain walls, with openings in which the bells hang. To the right we have superb views of the snow-clad Pyrenees *(Canigou, Costabonne, Puigmal*, etc.), with the deep gap of the *Col de Portus (Perthus)*, over which Hannibal marched in the spring of B.C. 218. To the left are Cape Creus and Cape Norfeo. The wide and fertile plain which the railway now traverses is the wine-producing *Ampurdán*, which derives its name from the ancient Emporiæ (Ampurias, see p. 232). It is watered by the *Llobregat Menor*, the *Muga*, the *Manol*, and the *Fluviá*, all of which the train crosses. — 39½ M. *Peralada*.

43 M. **Figueras** *(Fonda del Comercio)*, the chief place of the Ampurdán, is an uninteresting town with 11,630 inhab., and much exposed to fever in summer. The pentagonal *Castillo de San Fernando* (480 ft.), built by Cermiño under Ferdinand VI., occupies the site of an old Capuchin convent. On the last Mon. in May or the first Mon. in June Figueras is the starting-point of *El Profaso de la Tramontana*, a processional pilgrimage which has for its goal the *Ermita de Nuestra Señora de Requesens*, situated among the mountains 15 M. to the N. It commemorates a similar pilgrimage in

1612, which resulted in the chasing away of a severe fever epidemic by the Tramontana (N. wind). The celebrations last three days

A diligence plies from Figueras to *Rosas*, the ancient Greek *Rhode*, a small seaport 10 M. to the E., which gives its name to the gulf formed here. About halfway to it is *Castellon de Ampurias*, the name of which recalls *Emporion*, an ancient Greek colony on the Gulf of Rosas. The importance of these two Greek settlements is testified by numerous coins with Greek and Iberian inscriptions, which circulated throughout a great part of Gaul and even in Germany. The castle of the ancient Iberians lay on the landward side, near the Servite convent. The Roman name of *Emporiae* covered all three settlements. Most of the scanty remains of Emporion have been taken to Gerona (p. 234); Rosas has not yet been explored.

Another diligence runs to the S.W. up the valley of the Fluviá to *Castellfullit de la Roca* and *Olot*, which form the geologically interesting centre of a volcanic system even yet active. 'The eocene tertiary formation in the floor of the valley is penetrated by volcanic eruptions of a basaltic character. Above these rise 14 eruptive peaks, some of which, such as the *Monte de Santa Margarita* and the *Bosch de Tosca*, of perfectly conical form and with well-preserved craters, have poured large masses of lava over the tertiary deposits. Several of these extinct volcanoes have fissures and holes, through which air is expelled with great violence and noise. Such blow-holes are named *bufadors* by the natives. Castellfullit itself lies on the surface of a stream of basaltic lava, which consists of five strata of columnar lava piled one above another like the stories of a house' *(Willkomm)*.

47 M. *Vilamalla;* 48½ M. *Tonyá;* 50 M. *San Miguel de Fluviá*, with an old Romanesque tower. We cross the *Fluviá*. The geological formations are mainly sandstone and breccia. — 54½ M. *Camallera*. The train descends into the fruitful valley of the *Ter*. 57 M. *San Jordi*. From (59 M.) *Flassá* a branch-railway runs to *La Bisbal* and the naval harbour of (20 M.) *Palamós* (Brit. vice-consul). — 61 M. *Bordils y Juyá;* 63½ M. *Celrá*. To the right is *Sarriá*, with a large stone bridge, above which rise the *Costa Roja* and (farther on) the conical *Roca Corba* (3255 ft.). The train skirts the N. side of Gerona and crosses the *Oña*, which here joins the Ter and is flanked with balconied houses. The station lies in the S.W. part of the town.

69½ M. **Gerona** (615 ft.; *Fonda del Comercio*), a quaint old town with 16,080 inhab., lies between the *Ter* on the N., the bleak fortified height of *Montjuich* on the N.E., and the *Oña* on the W. It lies partly in the plain, and partly spreads in the form of an amphitheatre over the slopes of the Montjuich. A bridge over the Oña, connecting Gerona with the suburb of *El Mercadal*, affords a romantic view of the houses of the old town, mirrored in the water. The *Galligans* flows through the town and into the Oña.

The ancient name of the town was *Gerunda*, and the Arabs, into whose hands it fell in 713, called it *Djerunda*. Charlemagne took it from the Moors in 785, but they recaptured and plundered it ten years later. It was restored by the Counts of Barcelona. After the union of Catalonia and Aragon (p. 230) the crown-prince bore the title of 'Principe de Gerona'. In consequence of its adherence to the Hapsburgs, Gerona was deprived of its university and privileges at the end of the Spanish War of Succession. The heroic defence of the town in 1809 is celebrated. A small Spanish garrison, aided by a handful of English volunteers, resisted for seven long months a French army of 35,000 men under Verdier, St. Cyr, and Augereau; and it was famine and the complete lack of ammunition

only that finally caused its surrender on Dec. 12th. Even the women shared in the heroism of the defenders. *Mariano Alvarez*, who commanded the garrison, was utterly prostrated by the strain of the defence and died the following year (1810). He was succeeded by *Samaniego*. The French lost 15,000 men during the siege.

The Gothic *Cathedral was begun in 1312 on the site of an earlier church, which had been reconsecrated in 1038, after the expulsion of the Moors. The first part completed was the apse, which was constructed, after the plan of Barcelona Cathedral, with an ambulatory and nine radiating chapels. *Enrique of Narbonne* and *Jacopo de Favariis* of the same town are named as architects; and *Bartholomé Argenta* completed this part of the church in 1325-46. In 1416 *Guillermo Boffiy* made the plan for the huge aisleless nave; but his design seemed so bold to the cathedral chapter, that they had it examined by a special junta of architects before adopting it. The nave was not finished till late in the 16th cent. (1579?). The campanile was begun in 1581; the façade, preceded by a flight of 86 steps, dates from 1607 and was modernized in 1733. The terra-cotta figures of apostles at the S. side-door were executed in 1458.

Interior. The span of the nave is 73 ft.†, without counting the side chapels between the huge buttresses (p. xlv). Unfortunately the effect of its fine proportions is marred by the intrusion of the coro. The silleria dates from the 14th cent. but was modernized in the 16th. The *Capilla Mayor* contains the elaborate high-altar (p. xlix), of 1320-48, which is of wood, covered with thin plates of silver, bearing scenes from the life of the Virgin and adorned with enamels and precious stones (17th cent.). The vaulting of the fine *Custodia* (p. lvii) is covered without and within by large plaques of enamels. The valuable reliquary and three processional crosses on the altar also demand mention. Among the most interesting of the numerous tombs and monuments are those of *Bishop Berenguer* (d. 1408), in the capilla mayor, to the left; *Count Ramon Berenguer II.* (d. 1082), dating from the end of the 14th cent., above the door of the sacristy; the *Countess Ermesindis* (d. 1057), between the chapels of Corpus Christi and San Juan; *Bishop Anglesola;* and *Bernardo de Pau*, one of the founders of the church, in the Chapel of St. Paul (first to the left of the main entrance; monument of the 15th cent.). On the N. wall is the wheel of bells used at the elevation of the host, in a tasteful wooden case.

The irregular Romanesque Cloisters (*Claustro*) date from the beginning of the 12th century. The *Cementério de los Negros* contains old inscriptions and tombstones. Among the treasures of the *Archivo* and the *Sala Capitular* are a copy of the Apocalypse of 974; a Bible belonging to Charles V. of France, illuminated by Bernardo de Mulina (13th cent.), some of the initials of which are adorned with the Arabic words for 'God is our refuge'; beautiful antependia of the 14-15th cent. (Women at the Sepulchre, Christ in Hades); and a celebrated piece of Romanesque tapestry representing the Creation (11th cent.).

A little to the S. of the cathedral is the conspicuous collegiate church of San Feliu, which is in the Transitional style, though the choir was not finished till 1318. At the W. end are two octagonal towers, one of which is unfinished, while the other ends in a truncated spire (1392). To the E. the church ends in a semicircular apse, with a smaller apse on the N. and two small apses on the S. A painted

† The nave of York Cathedral is 52 ft. wide, that of Notre Dame 48 ft., that of Cologne Cathedral 44 ft., that of Toulouse Cathedral 63 ft.

and gilded sarcophagus above the high-altar contains the remains of St. Felix.

To the W. of the cathedral is the Romanesque church of *San Pedro de Galligans*, the plan of which resembles that of San Felfu. Its E. end is incorporated in the newer line of city-walls, of which its apse actually forms a bulwark. The W. door has some fine carving. The cloisters of this church are fitted up as the *Museo Provincial*, containing architectural remains, Roman and Christian tombs, and other sculptures, including the remains of Emporiæ (p. 232). — Between the churches of San Felíu and San Pedro is a Capuchin nunnery, containing the so-called *Baños Arabes* (Moorish baths), a small octagonal building with columns, which was probably built as a Christian chapel (no admission).

From Gerona to San Feliu de Guixols, 25 M., light railway in 2 hrs. (fares 4 p. 50, 2 p. 70 c.). — **San Feliú de Guixols** (U. S. Cons. Agent, *Francis Esteva*), an important town of 10,000 inhab., on the sea-coast to the S.E. of Gerona, carries on manufactures of corks, the material for which (2200 tons annually) comes from Valencia, Catalonia, Andalusia, Estremadura, and Corsica. — A branch-line runs to the E., up the valley of the Ter, to (10½ M.) *Anglés* and (15½ M.) *Amer* (1½ hr.; fares 2 p. 90 c., 1 p. 95 c.). From Amer diligences run to the N.W. to *Olot* (p. 232).

Continuation of Railway. The train sweeps round to the W. and then follows the valley of the Oña towards the S. — 72 M. *Fornells.* To the right are the *Montes de San Hilario*, to the left the *Montes Gabarras.* The fertile district is sprinkled with small pine-woods. — 75½ M. *Riudellots de la Selva.* We cross the Oña. — 79 M. *Caldas de Malavella*, on the *Riera de Caldas*, with thermal springs (150° Fahr.), known to the Romans and containing chlorine, potash, and magnesia. — The scenery is attractive, and woods abound.

82½ M. *Sils* lies near a large marshy and fever-breeding lake. A diligence runs hence to (6 M.) *Santa Coloma de Farnés*, beautifully situated on the Montes de San Hilario. — The railway follows the W. bank of the lake and crosses the *Riera de Santa Coloma.*

87 M. **Empalme** *(Rail. Restaurant)*, a junction where the railway forks into the *Linea Interior* (see below) and the *Linea del Litoral* (see p. 236), both running to Barcelona and reaching it at the same terminus (comp. pp. 230, 238).

The Inland Line skirts the N.W. slope of the *Sierra de Nuestra Señora de Corredo* and for a time ascends along the left bank of the small river *Tordera.* 90 M. *Hostalrich*, a closely built little town, picturesquely situated on a hill rising from the Tordera and commanded by a fort. Some of the houses are built against the old city walls, in which windows have been inserted. The strength of the natural position and of the fortifications of this picturesque little town has made it figure prominently in the contests between France and Spain and in the Catalonian revolutions.

The dominant feature of the scenery from this point almost all the way to Barcelona is the (right) *Montseny* (5690 ft.), an im-

posing serrated mountain-ridge, describing a semicircle round the valley of the Tordera. It is generally capped with snow. The ascent is usually made from *Arbúcias*, to which a diligence runs from Hostalrich. — We now cross the 'rambla' of Arbúcias and reach (94 M.) *Breda.* To the right is the old castle of *Monsoliu.* — 96 M. *Gualba*, the first station in the province of *Barcelona.* — We now cross the *Rambla de Partagás* and reach (98½ M.) *San Celoní*, an old commandery of the Templars. — 100 M. *Palautordera.* To the W., in an attractive plain, is the village of *Santa Maria de Palautordera.* The train crosses the *Rambla de Trenta Pasos* and enters the fertile valley of the *Mogent.* 105 M. *Llinás;* 107½ M. *Cardedeu.* We now descend the slopes of the *Corro* and enter the populous district of *Vallés*, watered by the Mogent and the *Congost.* Its central point is —

112 M. **Granollers del Vallés,** an industrial town with 6780 inhab., and a good centre for excursions.

The most interesting of these is that to *San Miguel del Fay*, an imposing basaltic amphitheatre, watered by the *Miguel* and containing an abandoned convent and some fine waterfalls, at the foot of one of which is the church of *St. Michael of Fay.* Adjacent is a cavern with beautiful stalactites. Other points visited from Granollérs are the castle of *La Roca* (2½ M.), the Romanesque church of *San Feliú de Canovellas* (1 M.), and the ermita of *Nuestra Señora de Bellula.*

From Granollers to San Juan de las Abadesas, 55 M., railway in 3½-5¾ hrs. (fares 10 p. 45, 7 p. 85, 4 p. 70 c.). — The line runs towards the N., at first following the *Congost.* 2 M. *Las Franquesas;* 5½ M. *La Garriga.* To the right rises the Montseny. 8 M. *Figaró;* 12 M. *San Martin de Centellas;* 15 M. *Centellas*, with a Renaissance church, picturesqnely situated on the *Puig del Oller.* Near (18½ M.) *Balenyá* are *Tona* and *Collsuspina*, two villages celebrated for their cheese.

25 M. **Vich** (1575 ft.), an old town and bishop's see with 11,720 inhab., is situated on both sides of the *Merder*, a small affluent of the Ter. The *Cathedral*, fonnded in 1040 and modernized in 1803, contains a fine old marble altar, with scenes from the life of St. Peter. The Gothic cloisters of the 14th cent. are renowned for the exquisite tracery in their windows. The chapter-library has some valuable MSS. The important Episcopal *Museo Arqueológico Artístico*, containing antiquities, pictures, sculptures, etc., deserves a visit. — Beyond Vich, to the left, is the village of *Gurb*, above which, on the *Monte Salvador*, is a ruined castle.

The railway now ascends the valley of the *Ter.* 30½ M. *Manlleu;* 36 M. *Torelló;* 40½ M. *San Quirico.* We enter the province of *Gerona.*

48 M. **Ripoll** (2220 ft.), a small town with 4700 inhab. and important coal-pits, has been rebuilt since its misfortunes in the Carlist wars. Its chief lion is the fine *Church of the Benedictine Convent* (now suppressed), which was erected by Wilfrid the Shaggy (p. 229) as the burial-place of the Counts of Barcelona and Besalu. The massive nave dates from the 9-10th cent., the transept and apse from the 11th, the side-chapels, monuments, and altars from the 12-15th, and the choir from the 16th century. The W. façade is covered with sculptures (p. xlvii). The Romanesque cloisters have 112 arches and are in two stories. The convent was restored in 1893 by E. Rogent (p. 246). — From Ripoll a diligence runs to (38 M.) *Puigcerdá* (p. 261).

55 M. *San Juan de las Abadesas*, the terminus of the railway, with large iron and coal mines. — A road leads hence to *Camprodon* (3770 ft.), which lies at the junction of the *Val de Ter* and the *Val de Ritort*, two wild and little explored valleys of the Pyrenees.

Beyond Granollers the railway crosses the Congost, the wild valley of which is seen to the right. 117 M. *Montmeló.* We cross the *Rieras*

de Parets and *de Mollet*. To the right is the *Costa de Mar;* to the left are the *Montañas Matas* (1540 ft.) and the castle of *La Roca* (p. 235). — From (19 M.) *Mollet* or *Sant Vicéns de Mollet* a branch-railway runs to the N.W. to (9 M.) *Caldas de Montbuy*, an ancient watering-place with hot springs (158° Fahr.).

The line now again skirts the Congost, crossing its affluents the *Riera de Caldas*, the *Riera Seca*, and the *Ripollet*. To the left is the church of *Reixach*. — 123 M. *Moncada*, with the ruins of an ancient castle. The Congost, now called the *Besós*, forces its way through *Monte Tibidabo* (p. 255). The railway runs parallel with that to Lérida (R. 23), between the Besós on the right and the *Acéquia Condal* on the left. — 125 M. *Santa Coloma de Gramanet*, on the other side of the river, with many villas; 125¾ M. *San Andrés (Sant Andreu) de Palomar*, a manufacturing suburb of Barcelona, with 15,000 inhab.; 126½ M. *Horta*, with the *Laberinto* of the Marqués de Alfarras and the *Casa de Fontalet*, the residence of Archduke Charles in the War of the Spanish Succession (p. xxxvii). — 128 M. *Clot*, with its large industrial establishments, is included within the limits of Barcelona. The train runs between factories and country-houses, sweeps round the park, passes the bull-ring (left), and draws up in the *Estación de Francia* at (131 M.) *Barcelona* (p. 238).

The Coast Railway (*Linea de Mataró y del Litoral;* 47 M., in 3-3¼ hrs.; fares 9 p. 10, 7 p. 5, 4 p. 80 c.), which diverges from the inland line at *Empalme* (p. 234), is generally considered the more attractive of the two, though it misses the view of the imposing Montseny (p. 234). It sweeps round to the N. of the *Sierra de Mazanet* and then descends along the left bank of the *Tordera*.

93 M. (from Perpignan) *Tordera;* the small town, which has some reputation for its lace, lies on the right bank of the river. The fertile region around is intersected by hedges of aloe. — 96½ M. *Blanes*, 1¼ M. to the S.W. of the town, which also makes lace. The men, as in most of these coast-towns, are chiefly fishermen, sailors, or tillers of the soil. — The railway turns to the S.W. at right angles and twice crosses the Tordera, which is often very turbulent. 99 M. *Malgrat*. To the right lies the village of *Santa Susana*.

The line now traverses the sandy coast. 102½ M. *Pineda;* 104 M. *Calella*, a fishing-town with 4300 inhabitants. Several rocky points are penetrated by means of tunnels. Above the first of these is the lighthouse of *La Torreta*. Farther on is the promontory of *La Cabra*. The construction of this part of the line is full of interest. 106½ M. *San Pol de Mar*, at the foot of the headland of that name. The headlands of *Den Batista* and *Cigala* are passed by cuttings and tunnels. — Beyond (109 M.) *Canet de Mar*, a lace-making town with 2900 inhab., we intersect the promontories of *Las Rosas* and *La Serp*.

110½ M. **Arenys de Mar** (*Fonda del Siglo*), a town of 4620 inhab., lies picturesquely at the foot of the *Monte Calvário*. On the height

to the right lies *Arenys de Munt*, to which 'tartanas' (p. 301) ascend. The town has a nautical school, maintained by the merchants of Barcelona. — Just beyond the station is a tunnel. To the right are the *Baños de Tito*. The line winds through the rocks on the seashore and crosses the *Caldetas*. On the right is the *Torre de los Encantados*.

112½ M. *Caldetas (Caldas d'Estrach)*, consisting of *Caldetas de Mar* and *Caldetas de Dalt (de Arriba)*, or lower and upper Caldetas, and possessing some warm springs (105° Fahr.). To the right are the castle of *Rocaberti* and a number of country-houses. Farther on are the villages of *San Vicente de Llevaneras* and *San Andrés de Llevaneras* and the tower of the ruined castle of *Notré Arfan*. We cross the rambla of *San Simon* and traverse the suburb of *Habana*.

117 M. **Mataró** *(Fonda de Montserrat; Restaurant de Francia)*, the Roman *Iluro*, is an important seaport and industrial town, with 20,000 inhabitants. It is divided into an upper or old town and a lower or modern town. The *Parish Church* contains paintings by Viladomat (p. 245) and Montana. Numerous fountains.

To the right, as we proceed, are the castle of *Boriache* and the carbonated chalybeate spring of *Argentona*. Farther on are *Cabrera* and *Cabrils*, known for their roses and strawberries.

120½ M. *Vilasar*, consisting of *Vilasar de Dalt* (or *de Arriba*) and *Vilasar de Mar*. The upper town still possesses a few mediæval watch-towers *(atalayas)*, dating from a time when this whole coast had to be guarded against pirates. — Farther on is the castle of *Vilasar*, with the *Torre del Homenaje*. — 122 M. *Premiá de Mar;* then, *Premiá de Dalt*, almost hidden by groves of oranges and olives.

124 M. *Ocata*, with a Romanesque and a mediæval tower, is a suburb of (124½ M.) *Masnou*, which lies in a picturesque amphitheatre. Tartanas run hence to the orange-growing village of *Alella*. — The train crosses the *Alella* and the *Fiana* and threads a tunnel.

127½ M. *Mongat*, with a castle famed for its resistance to the French in 1808. A pleasant excursion may be made to the Carthusian convent of *Montalegre*, founded by *Juan de Nea* in the beginning of the 15th cent. and destroyed in the stormy year 1835.

128½ M. **Badalona,** the *Baetulo* of the Romans and now one of the outer suburbs of Barcelona, lies in the midst of a rich plain and contains 18,075 inhab. and several large factories. Above the town rises the *Puntigalá*, a precipitous rock, on the E. side of which, near the old *Convento de la Murta*, has been chiselled an inscription to Apollo. Splendid view of the sea and coast.

Farther on we cross the *Besos* (p. 236), the water of which is in summer sometimes entirely absorbed by the needs of Barcelona. We pass many other factories and the suburb of (131½ M.) *Pueblo Nuevo*, which contains the E. cemetery (p. 255). To the right is the park, to the left are the bull-ring and Barceloneta.

134 M. *Barcelona*, see p. 238.

22. Barcelona. †

Railway Stations. 1. *Estación de Francia*, Paseo de la Aduana (Pl. H, 9, 10; restaurant), near the harbour, for the railways to Gerona, Port-Bou, and Perpignan (R. 21), to Martorell (Reus; R. 25b), to San Vicente de Calders, Reus, and Saragossa (R. 25a), viâ San Vicente to Roda de Bará and Picamoixons (Lérida; p. 259), and to Tarragona (Tortosa, Valencia; R. 26). — 2. *Estación del Norte* (Pl. I, 8; restaurant), for trains to Monistrol, Lérida, and Saragossa (R. 23). — 3. *Estación de Sarriá* (Pl. G, 8), for local trains to Gracia, San Gervasio, Bonanova, and Sarriá. — The trains are met by the *Hotel Omnibuses*, the *Omnibus General* (comp. p. xvi; fare 25 c., each article of luggage 25-50 c.), and *Cabs* (p. 239). — *Despacho Central* (p. xvi), Rambla del Centro (Pl. F, 9).

Arrival by Sea. The large steamers anchor off *Barceloneta* (Paradero de Lanchas; to the S. of Pl. I, F 11); landing by small boat *(lancha)* 50 c., each article of luggage 25-50 c. Smaller steamers (such as those from the Balearic Islands) land at the quays. The porter *(mozo de cordel)*, who carries the luggage to the *Aduana*, receives ½-1 p. Drive thence to the hotel, see above. — The agencies *(despachos)* of most of the steamboat companies are in the Paséo de Isabel Segunda or the Plaza de Palacio (Pl. II; G, H, 9, 10). Steamers ply direct to Cette, Marseilles (comp. p. xix), Genoa, Majorca (p. 284), Valencia, Liverpool, Glasgow, London, etc.

Hotels (comp. p. xxii and Pl. II, p. 240). *Gran Hotel (formerly *Cuatro Naciones;* Pl. a, F 9), Rambla del Centro 35, opposite the Teatro Principal, R. 5, déj. with wine 4, D. with wine 5, pens. 12½-20 p.; Grand Hôtel Continental (Pl. b; G, 8), Rambla Canaletas 10, at the corner of the Plaza de Cataluña, with a large café-restaurant, déj. or D. 5, pens. from 10 p.; *Grand Hôtel d'Angleterre (Pl. i; G, 8), Plaza de Cataluña and Paseo de Gracia, pens. from 10 p.; *Hot. de Oriente (Pl. d; F, 9), Rambla del Centro 20, W. side, R. 3½, déj. 4, D. 5, pens. 10, omn. 1 p. — *Hôt. de France, Rambla de Santa Monica 21 (Pl. F, 9); Hotel de Ambos Mundos (Pl. m; H, 8), a handsome new building in the Ronda San Pedro, near the Estación del Norte, with restaurant; Hot. Peninsular (Pl. e; F, 9), Calle de San Pablo 34, well spoken of; Fonda de España (Pl. f; F, 9), Calle de San Pablo 9, déj. 2½, D. 2½, pens. 6 p.; Hot. Internacional (Pl. g; F, 9), Llano de la Boqueria 1, corner of the Rambla del Centro, unpretending, pens. 5 p.; Fonda del Comercio, Calle Escudillers 15 (Pl. G, 9), pens. 5-6 p.; Hotel de Cataluña, Plaza Real (Pl. F, 9), pens. from 5 p.; Hotel del Universo, Plaza de Palacio 3 (Pl. H, 9), near the harbour, pens. from 5 p. — **Casas de Huespedes** (comp. p. xxii). *G. Ranzini*, Paseo Colon 8 and Dormitorio de San Francisco 5 (Pl. F, 10), with view of the harbour; *Pedro Mayoral*, Calle de Colón 3; *Mrs. De Bergue*, Rambla Cataluña 123. — **Furnished Rooms.** *Maison Meublée de François*, Calle de los Escudillers 5 (Pl. G, 9); *Maisons Meublées*, Rambla del Centro 37, Calle Conde del Asalto 20, and Calle Union 4 (English spoken).

Cafés (comp. p. xxiv). On the W. side of the Rambla, named from S. to N.: *Americano*, *Oriente* (see above), *Liceo* (in the Teatro del Liceo); on the E side: *Central*, *Suizo*, *Paris* (last two with restaurant and a second entrance in the Plaza Real), *Martin*, *Continental* (see above). *Café Español*, Plaza Real (Pl. F, 9). The finest cafés are now those in the Paséo de Gracia (Pl. G, 7), all with large billiard-rooms: on the left side, *Café Colon*, *Café de la Alhambra;* on the right, *Café Novedades*, adorned with views of Spain. — In summer numerous *Horchaterias* (comp. p. xxiv) are open.

Restaurants (comp. p. xxiii). At most of the above-named cafés and hotels. Also: *Restaurant de Francia (Justin)*, Plaza Real 12, déj. from 4, D. from 5 p.; *Restaurant de Martin*, Rambla del Centro 5, déj. or D. from 4 p.; *Restaurant Universal*, Rambla Santa Monica 2, on the 'Duval' system,

† In the references to the plans of the city, Pl. I indicates the large general plan opposite, Pl. II that of the inner city. References where neither numeral is given apply to both plans.

Geogr. Anstalt von Wagner & Debes Leipzig

moderate; **Café Miramar* (p. 255), on the Montjuich, with fine view. In summer there are two cafés-restaurants at the *Baños de Mar* (p. 240).

Beer Houses (*Cervecerías*), all with Bavarian beer. *Restaurant Gambrinus*, Rambla Santa Monica 29, E. side; *Lion d'Or*, Plaza del Teatro 6; *Restaurant de Munich*, Calle Fontanella 6, by the Plaza de Cataluña; *Café Suizo*, see p. 238; *Café-Restaurant Continental*, see p. 238.

Cabs (*Coches de Plaza, Carruajes;* tariff in each vehicle). There are three zones. The following is the tariff within the First Zone, which extends on the S. to Miramar (Pl. I; E, 10), on the W. to the intersection of the Granvía Diagonal with the Paséo de Gracia (Pl. I. G, 5), and on the N.E. to the Calle de Marina (Pl. I; K, 7-10): —

	1-2 pers.	3 pers.	4 pers.
Cab with one horse, per drive	1 p.	1½ p.	1¾ p.
„ „ „ „ , per hour	2 „	2½ „	2¾ „
Cab with two horses, per drive . . .	2 „	2 „	2 „
„ „ „ „ , per hour . . .	3½ „	3½ „	3½ „

For the Second and Third Zones the tariff by time is alone in use (3, 3½, or 4 p., with two horses 5 p.). If the cab is dismissed in the third zone (*i.e.* to the N. of the Calle San Pedro del Paulat, Pl. I, M, 8, 9, or to the W. of the Plaza Josepets at Gracia, Pl. I, G, H, 3), the driver is entitled to 1 p. as return-fare. It is necessary, however, in each case to make a bargain beforehand.

The night-fares, which are about 50 per cent higher, are due in winter from 8 p.m. to 7 a.m., in summer from 9 p.m. to 5 a.m. — An extra fare of 50 c. is charged for drives to *Railway Stations* and *Steamboat Quays*. — Luggage up to 66 lbs. is reckoned as 1 pers. — In the case of complaints the coachman is bound to drive his passenger to the *Alcaldía* without charge.

Tramways (*Tranvías;* mainly electric): comp. the Plan; fare 10 c., on Sun. and holidays 15 c. The main lines cross the city from the harbour to Gracia and run round the old town (*Tranvía de Circunvalación*); others run to *Barceloneta* and other suburbs. There are also various lines of Omnibuses.

Steam Tramways run from the Plaza de Cataluña to *Gracia*, *San Gervasio*, and *Sarriá;* from the Calle del Comercio (Pl. H, 9) to *San Martín de Provensals* and *Badalona;* and from the Calle de Trafalgar (Pl. H, 8) to *La Sagrera* (branch-line to *Horta*) and *San Andrés*.

Harbour Steamers (*Vapores Omnibus*) ply every 10 min. from the Embarcadero de la Paz (Pl. F, 10) to *Barceloneta* (p. 254; fare 10 c., there and back 15 c.).

The **Post Office** (*Correo*, Pl. F 8; comp. p. xx), in the Plaza del Buen suceso, is open for 'poste restante' business and delivery of registered letters 8-11, 3-6, and 8-9; for the despatch of registered letters to foreign countries 9-1.30 and 6-9; for money-order business 9.30-12.30 and 3.30-6. Branch Office, Pasaja del Crédito. — **Telegraph Office** (*Telégrafo*), Ronda de la Universidad 17-19 (Pl. F, G, 7) and Plaza del Teatro (Pl. F, 9). — **Telephone Office** (*Teléfonos*), Calle de los Gigantes 2 (government) and Calle Zurbano 4, near the Plaza Real (Pl. F, 9; private).

Theatres (comp. p. xxviii; performances usually from mid-Sept. to th end of May). **Gran Teatro del Liceo* (Pl. F, 9), Rambla del Centro, with room for 3600 persons. Italian operas; prices as in the Teatro Real of Madrid (p. 58). — *Teatro Principal* (Pl. F, 9), Plaza del Teatro; 2000 seats. Dramas, comedies, and ballets. — *Teatro Lírico* (Pl. I; G, 6), Calle de Mallorca, also used for concerts. — *Teatro Català* (Romea; Pl. F, 8), Calle del Hospital, for pieces in the Catalan tongue. — *T. de Novedades* (Pl. G, 7), Calle Caspe; drama and opera. — *T. Tivoli* (Pl. G, 7), Calle Caspe 4, now a circus. — Small Spanish operettas (*zarzuelas*) are given in the *Eldorado* (Rambla de Cataluña), the *Teatro Granvia* (Calle de las Cortes), and the *Nuevo Retiro* (same street).

Bull Ring (*Plaza de Toros;* Pl. H 10; comp. p. xxviii), in Barceloneta built in 1834 and renewed in 1887, with 14,500 places.

Cycling Rink (*Velódromo;* Pl. I, E 3), built in 1893, Calle de Molodell, in the suburb of Gervasio, not far from the Bonanova station (p. 255).

Basque Ball Games (*Juegos de Pelota;* comp. p. xxxi) in the *Frontón Barcelonés* (Pl. I; I, 7), Calle de la Diputación, and in the *Frontón Condal*, Calle del Rosellon, cor. of the Calle de Balmes (Pl. F, 5, 6).

Shops (comp. p. xxxv). The best are in the Calle de Fernando Septimo and the Plaza Real. Among the chief local manufactures may be mentioned the beautiful point lace *(puntas, encajes)* and blond lace *(blondas, encajes de seda)*. — The swords, knives, and inlaid work of Toledo (p. 149) are sold by *Vives*, Calle de Fernando Septimo 21. — Tasteful objects in gold and silver, such as the *arracadas* or Catalonian earrings, in the Calle de la Platería. — Preserved meats, confectionery, and liqueurs kept by *Parent Hermanos*, Rambla del Centro 36; *Fortuny Hermanos*, Calle Hospital; *Llibre*, cor. of the Rambla and Calle de Fernando Septimo; *Massana*, Calle de Fernando Septimo.

Booksellers. *Libreria Francesa*, *Enrique Lopez*, *A. Verdaguer*, Rambla del Centro, Nos. 8, 20, and 5; *Libreria Internacional* (Schulze), Calle de Fernando Settimo 57 (also photographs and music; information willingly given to strangers). — PHOTOGRAPHS: *Duran*, Calle Fernando 33.

Banks. *Crédit Lyonnais*, Rambla del Centro 28; *Banco de España*, Rambla de Santa Mónica 27; *Vidal Quadras Hermanos*, Porticos de Xifré 2; *G. Peters*, Paseo de Gracia 6. — **Money Changers** (*Cambistas de Moneda;* comp. p. xii): *Crédit Lyonnais*, see above; several others in the Rambla del Centro.

Baths (*Baños*): Pasaje de la Paz 3, Calle de Caspe 7, Rambla de Estudios 9, Calle del Teatro 9. In summer warm and cold sea-water baths (50 c., bathing dress 25 c.) may be had at the *Baños de Mar*, Barceloneta.

Physicians. *Dr. B. Robert*, Calle Cortes 248; *Dr. Rodr. Mendez*, Paseo de Gracia 90; *Dr. Bonet*, Paseo de Gracia 21; *Dr. Cardenal*, Pasaje Mercador 13; *Dr. Puig Carbó*, Calle Caspe 7 (hydropathist); *Dr. Kaupp*, Calle Diputación 366. Homeopathic: *Dr. Badia*, Ronda de San Pedro 18. — **Oculist.** *Dr. Biada*, Calle Claris 44. — **Dentists.** *Dr. Williams*, Rambla Cataluña; *Dufresne*, Rambla de Canaletas 4.

Apothecaries (*Farmácias*). *Genové*, Rambla del Centro 3; *Fortuny Sobrinas*, Puerta Ferissa 1, cor. of the Rambla; *Trenará* (speaks French), Calle de las Cortes 296; *Boatella*, Rambla del Centro 37; *Morello*, Puerta del Angel 21.

Consulates. British Consul, *J. F. Roberts*, Calle de la Plata 7; Vice-Consul, *F. Witty;* Pro-Consul, *John W. Witty*. — U.S. Consul General, *Julius G. Lay*, Paseo de Colon 4; Vice-Consul, *H. H. Rider*.

Lloyd's Agents. *MacAndrews & Co.*, 13 Porticos de Xifré.

English Church, Calle de las Cortes 345; chaplain, *Rev. G. F. Jackson*, Calle de Bruch 129. — **Seamen's Institute**, Calle Cristina 8.

Exhibitions of Art in the *Salón Parés*, Calle de Petritxol 3 (E. side of the Rambla San José), and in the *Circulo Artistico*, Calle de las Cortes 313, both open throughout the year. — *Industrial* or *International Exhibition* in spring, in the Palacio de Bellas Artes (p. 254).

Popular Festivals. Jan. 1st. *New Year's Day.* — Jan. 17th. *Fête of St. Anthony*, with blessing of domestic animals in front of several churches. — From Jan. till the end of the Carnival *Masked Balls (Bailes de Máscaras)* are held at the different theatres, the most elegant at the Liceo (p. 239). The last days of the *Carnival* are celebrated with great exuberance, before its 'burial' on the first day of Lent *(Miércoles de Ceniza)*. Probably more than half the population of Barcelona passes Ash Wednesday outside the gates. — *St. Joseph's Day* (Mar. 19th), the saint's day of innumerable Josés and Josefas, is celebrated by the giving of presents, chiefly in the form of confectionery. — On the day before *Palm Sunday* a great palm fair (comp. p. 330) is held in the Rambla de Cataluña; on Sunday the consecrated branches are fastened to the balconies. — On the Thursday and Friday of *Holy Week* the ringing of bells and nearly all wheeled traffic are stopped. Mourning is worn (the women with mantillas), and the churches are draped in black. At 10 a.m. on Saturday the Resurrection is hailed

with bell-ringing and general noise. A large lamb fair is held in the Paséo de San Juan (Pl. H, 6-8). — April 23rd. *Fête of St. George*, in his chapel (p. 251), with a fair for flowers in the Audiencia and for toys in the Plaza de la Constitución. — On the first Sun. in May, in the Sala de Contrataciones of the Lonja (p. 252), are held the so-called *Jochs Floral*, or *Floral Games*, a series of poetic contests, for which the prize, after the Provençal fashion, is an artificial flower or the title 'Mestre en Gay Saber' (Master of the Gay Science). These contests were founded by John I. of Aragon in 1393 for the encouragement of Catalan poetry, and were resuscitated in 1849. — On *Corpus Christi Day* there is a great procession from the Cathedral round the old city, accompanied with the throwing of 'serpentins' and broom-blossoms. — The fêtes of *St. John* (Verbena de San Juan, June 23-24th) and of *SS. Peter and Paul* (June 25th) are celebrated by bonfires in the Paseo de San Juan and other wide streets. A great display of fireworks is given in the Park (p. 253) at midnight. — On Sept. 24th *(Mercedes)* is celebrated the *Fiesta Mayor*, a great holiday with bull-fights. — On the *Day of All Saints* and the *Day of All Souls* (Nov. 1st and 2nd) the cemeteries are visited and the graves decked with flowers, while there is a great consumption of marchpane *(panecillos)*, roasted chestnnts, and new wine. — On *St. Thomas's Day* (Dec. 21st) is held the annual *Fair* of Barcelona, frequented by picturesque peasants, who sell turkes *(pavos)* and other poultry in the Rambla de Cataluña and the Paseo de la Industria.

Chief Attractions (1½-2 days). 1st Day. Walk from the *Columbus Monument* (p. 244) up the *Rambla* (p. 243); *Plaza Real* (p. 244); through the Calle de Fernando Septimo to the *Plaza de la Constitución*, with the *Casa de la Diputación* (p. 251); *Cathedral* (p. 247). Afternoon: Through the Calle de la Princesa to the *Park* (p. 253); *Plaza de Palacio* (p. 252); *Harbour* (p. 243); *Santa Maria del Mar* (p. 253). — 2nd Day. Along the Rambla to the *Plaza de Cataluña* (p. 246); *Paseo de Gracia* (p. 246). Excursion to *Sarriá* (p. 255).

Barcelona, the capital of the old *Principado de Cataluña*, and now seat of the Captain-General of Catalonia, of a bishop, and of a university, lies in the same latitude as Rome, in an undulating plain, which slopes gradually up to the hills on the N.W. (highest point *Tibidabo*, 1745 ft.) and is bounded on the N.E. by the *Montañas Malas* and on the S.W. by the *Montjuich* (p. 255). The natural outlets of this pleasant basin (6 M. long and 2½-4 M. wide) are the valley of the *Besós* on the N. and a gap on the S.W. leading to the spacious valley of the *Llobregat*. The old Barcelona, which was enclosed by walls down to 1860, is now surrounded by regularly laid out new quarters and suburbs. The whole of the undulating plain is covered with villages, palaces, manufactories, farms, rural churches *(ermitas)*, and country-houses *(torres)*. The combination of huge factories and lofty, smoking chimneys with the carefully cultivated semi-tropical environs and the picturesque mountain-background forms a very striking picture.

OLD BARCELONA forms a kind of irregular hexagon, the S.E. side of which is bounded by the harbour. From about the middle of this, towards the N., runs a wide street named the *Rambla* (p. 244), which intersects the whole of the old city, dividing it into the *Ribera* on the E. and the *Arrabál* on the W. On its highest point, the so-called *Monte Táber*, stands the cathedral. The place of the old city-walls is now taken by wide boulevards. To the W. and N. these are

known as 'rondas'; to the N.E. they combine, under the name of the Salón de San Juan and the Paséo de la Industria, with the park. The NEW QUARTERS or *Ensanche* (extensions) contain a great number of tasteful and even magnificent modern buildings. — The city is seen at its best in an afternoon stroll under the shady plane-trees of the Rambla, or after dark, when the shops in the Calle de Fernando Septimo and the cafés in the Rambla are brilliantly illuminated and thousands of promenaders are enjoying the cool evening-breeze from the hills. Under such conditions as these the modern traveller may almost be tempted to agree with Don Quixote (II. 72) when he calls Barcelona 'the seat of courtesy, the haven of strangers, the refuge of the distressed, the mother of the valiant, the champion of the wronged, the abode of true friendship, and unique both in beauty and situation.'

The CLIMATE of Barcelona (comp. p. xxxiii) is singularly pleasant; the summer is not too warm, while in winter it almost never freezes and snow is a great rarity. The prevailing winds are the *Llevant*, or rain-bringing E. wind; the *Gargal*, or N.E. wind, which blows mainly in spring and is also moist; the S.W. *Lebeche* (Ital. *Libecco*, the Libyan wind; Catalan, *Lleveig* or *Garbí*), which betokens clear weather; and the dry *Mestral*, or N.W. wind, the harbinger of winter.

The **History** of Barcelona coincides with that of Catalonia (p. 229). The old name of the city *(Barcino)* is generally, but erroneously, connected with Hamilcar Barca, the Carthaginian. By Augustus it was raised, under the name of *Julia Faventia* (afterwards *Augusta* and *Pia*), to the rank of a Roman colony; and in the 2nd cent. it attained to considerable importance, rivalling Tarraco (p. 275) and quite eclipsing Emporiæ (p. 232). The Roman town occupied the oval hill now crowned by the cathedral. Considerable remains of its walls and gates may still be seen between the Plaza del Regomir, the Calle de Aviño (Pl. II; G, 5), the Plaza del Angel (p. 252), and the steps in front of the cathedral (p. 247). *Barcinona* grew and flourished under the Visigoths, who twice (415 and 531) made it their temporary capital (comp. p. 129). Church-councils were held here in 540 and 599. The Moors captured *Bardjaluna* in 713, Louis le Débonnaire in 801. From 874 onwards it was the seat of the Counts of Barcelona (p. 229). During this period and afterwards, when Catalonia was united with Aragon, Barcelona rivalled Genoa and Venice as one of the three great trading cities of the Mediterranean. 'She divided with them the lucrative commerce with Alexandria; and her port, thronged with foreigners from every nation, became a principal emporium in the Mediterranean for the spices, drugs, perfumes, and other rich commodities of the East, whence they were diffused over the interior of Spaiu and the European Continent' *(Prescott)*. Its *Consulado del Mar*, or code of maritime law, with which it was invested in 1258 hy James I. of Aragon, became, under the name of 'Código de las Costumbres Maritimas de Barcelona', as authoritative in mediæval Enrope as the Rhodian laws were in antiquity. The union with Castile, and still more the great discoveries of the 15th cent., were serious blows to its commercial supremacy. Barcelona naturally laid the blame for its decline on the policy of the 'Spanish' government, and hence its sympathies long oscillated hetween France and Spain. Unsuccessful attempts at revolt, especially that in the Spanish War of Succession, led to the abolition of its fuéros (p. 230). The Bourbon dynasty built the citadel (begun in 1715) and the hated walls, which were all the more intolerahle because the city was rapidly growing in industrial importance. The whole history of Barcelona since then resolves itself into a series of revolts, street-fights, and bombardments, the main ohject of which was the destruction of the

hampering fortifications. The desired liberty, however, was not attained till 1860.

'The architectural history of Barcelona is much more complete, whilst its buildings are more numerous, than those of any of our own old cities, of which it is in some sort the rival... The architecture of Cataluña had many peculiarities, and in the fourteenth and fifteenth centuries, when most of the great buildings of Barcelona were being erected, they were so marked as to justify me, I think, in calling the style as completely and exclusively national or provincial, as, to take a contemporary English example, was our own Norfolk middle-pointed. The examination of them will, therefore, have much more value and interest than that of even grander buildings erected in a style transplanted from another country, such as we see at Burgos and Toledo; and beside this, there was one great problem which I may venture to say that the Catalan architects satisfactorily solved — the erection of churches of enormous and almost unequalled internal width' *(Street)*.

Barcelona itself contains about 275,000 inhab., but this figure is increased to 510,000 if we include the following suburbs, which are now part of the city: *Sans*, *Las Corts*, *San Gervasio de Cassolas*, *Gracia*, *Horta*, *San Andrés de Palomar*, and *San Martin de Provensals*. It is well entitled by the volume of its industry to the title of the 'Manchester of Spain'. As is largely the case at Manchester, the great factories, however, are all outside the city. The Barcelonians combine the vivacity of the Gaul with the dignity of the Castilian, while their appreciation of music recalls the Teuton. In no town in the Iberian peninsula flows a more vigorous and cheerful tide of life; and none makes so cosmopolitan an impression.

a. The Harbour. The Rambla and its Side Streets.

The **Puerto** or **Harbour** (Pl. I; F, G, 10, 11) has an area of 290 acres, including the *Ante-Puerto;* it is thus larger than the three harbours of Marseilles all put together, but considerably smaller than that of Genoa. Its main axis is fully 1 M. in length; the width of the entrance (to the S.) is 310 yds.; the depth is 25-50 ft. It is sheltered from the sea by two long *Muelles*, or moles (1400 yds. and 700 yds. in length), which afford an admirable promenade. Harbour steamers, see p. 239.

Along the N.W. side of the harbour stretches the *Paseo de Colón (Pl. F, G, 10), a quay, 140 ft. wide and planted with palms. It commands a fine view of the coffin-shaped Montjuich (p. 255) on the one side, and of the lofty Deposito Comercial (p. 252) and Barceloneta (p. 254) on the other. At its N. end, in the small Plaza de Antonio Lopez (Pl. II; G, 9), near the Paséo Isabel Segunda and the Plaza de Palacio (p. 252), stands a monument, by Mestres and Vallmitjana (1883), to *Antonio Lopez*, *Marqués de Comillas*, a noted ship-owner and encourager of navigation. On one side this plaza is flanked by old arcades *(Arcos de los Encantes)*. — No. 33 in the Paséo de Colón is marked by a bust as the residence of Cervantes(?). Farther to the S.W. is the small Plaza del Duque Medinaceli (Pl. II; G, 10), with a statue of *Galceran Marquet*, a Catalan admiral, erected in 1851.

Towards the S.W. the Columbus Promenade ends fittingly in the Plaza de la Paz, at the ***Monumento á Colón** (Pl. F, 10), which is 200 ft. high and was erected in 1882-88 from a design by the architect *Cayetano Buhigas*. The lower part of it consists of a stone platform, surrounded by eight bronze lions and adorned with bronze reliefs of scenes from the life of Colnmbus, by *José Llimona* and *Ant. Vilanova*, medallions of his patrons, and allegorical figures of Catalonia, Aragon, Leon, and Castile, by *Carbonell*, *Carcassó*, *Gamot*, and *Raf. Atché*. On this base rises a lofty iron colnmn, supporting a large gilded ball on which stands a colossal statue of Columbus (23 ft. high), by *Raf. Atché*. Two flights of stairs and a lift (1 p.) ascend to the ball, which commands a fine view of the harbour, the city, the crescent of mountains round Barcelona, and the town-besprinkled coast to the N.E. — The new *Aduana* or custom-house, near the Muelle de Atarazanas, is still unoccupied.

The Columbns Monument stands opposite the S. end of the ***Rambla** (Pl. F, G, 10-8), the imposing main street of the old town, which is shaded by a double row of plane-trees and extends from the harbour to the Plaza de Cataluña, a distance of $^3/_4$ M. Underneath it flows the *Riera de Malla*, which is now vaulted over. The name Rambla, which is used throughout Spain for a dry river bed, comes from the Arabic (p. xl). The street resembles the Paris boulevards, and like them its different sections bear different names.

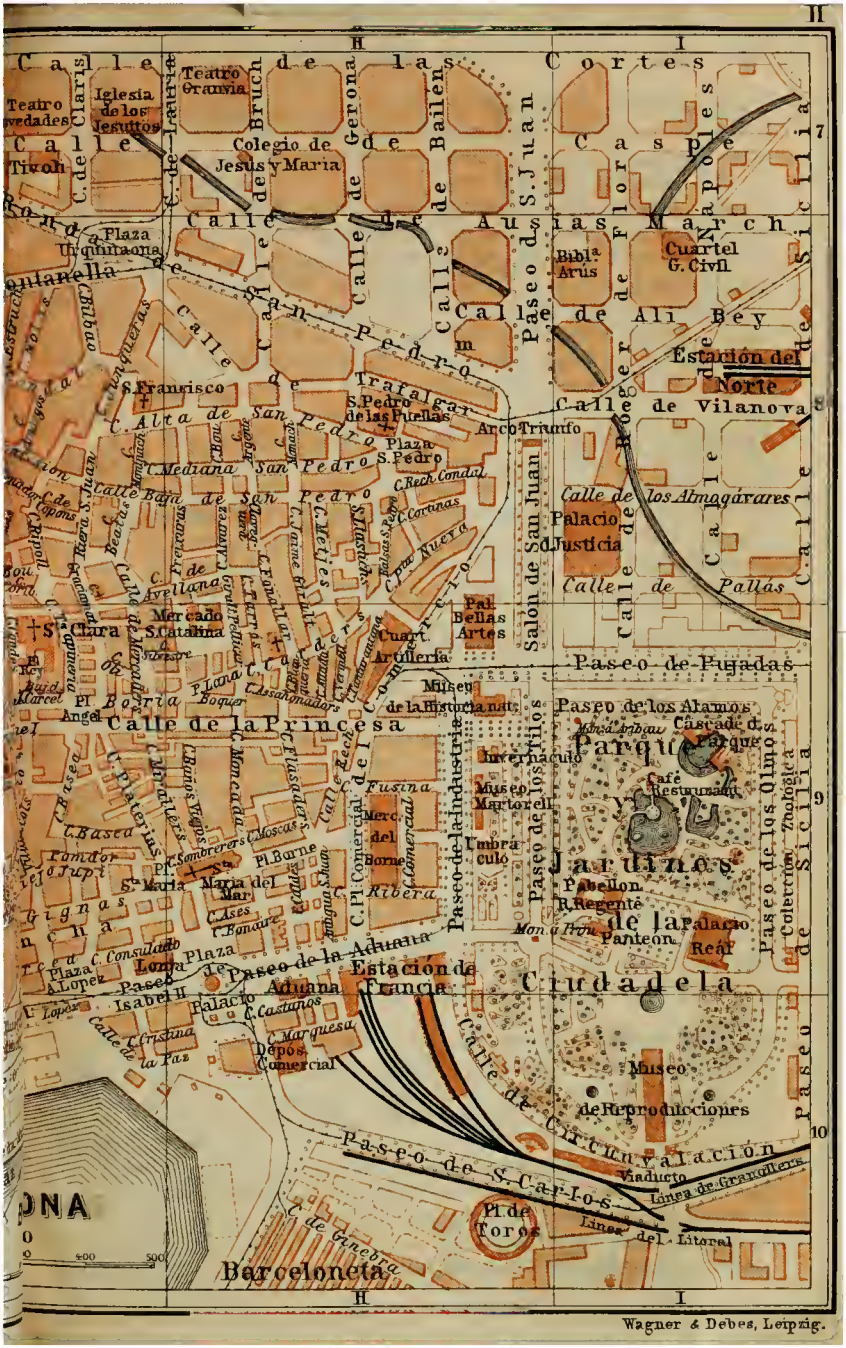
The Rambla Santa Monica (Pl. F, 10, 9), as the first part of the street is named, contains (to the right) the large *Bank of Barcelona* and (to the left) the *Cuartel de Atarazanas*, a large barrack originally built by Jaime el Conquistador as a fortress (1243). The latter is, however, to be torn down.

The most animated part of the street is the Rambla del Centro (Pl. F, 9), in which lie the largest hotels and the most frequented cafés. To the left stands the *Teatro Principal* (Pl. F, 9; p. 239). In the Calle de Conde del Asalto, which diverges to the left, at the Crédit Lyonnais, is the *Casa Güell* (p. 246), a bizarre specimen of modern architecture.

Opposite the Teatro Principal begins the *Calle de los Escudillers* (Pl. F, G, 9), one of the liveliest business-streets of the city. Higher up, on the same side, are the Pasaje Bacardí and the short Calle de Colón, leading to the *Plaza Real (Pl. II; F, 9), a square, planted with palms and surrounded with arcades, cafés, and shops, recalling the Palais Royal at Paris. In the middle is a handsome fountain, with figures of the Graces. — Two passages lead to the N.W. from the Plaza Real to the narrow *Calle de Fernando Septimo* (Pl. F, G, 9), which ascends gently from the Rambla del Centro to the Plaza de la Constitución (p. 250). It contains some of the most elegant shops in the city and is a favourite promenade on winter-evenings.

Farther to the N. in the Rambla del Centro stands the *Teatro del Liceo* (Pl. F, 9). Here diverges to the left the *Calle de San Pablo*,

Geograph. Anstalt von


Calle de las Cortes
Calle de Aulas
Calle de Ali Bey
Calle de San Pedro
Calle Alta de San Pedro
Calle Mediana San Pedro
Calle Baja de San Pedro
Calle de la Princesa
Calle de Vilanova
Calle de los Almogávares
Calle de Pallás
Calle de Roger de Flor
Calle de Sicilia
Calle de Bailén
Calle de Gerona
Calle de Claris
Calle de Tivoli
Calle de Trafalgar
Calle de Aviñó
Calle de Fernando
Calle de Princesa
Calle de Comercio
Calle de Ribera
Calle de Cristina
Calle de la Paz
Calle de Ginebra
Paseo de Pujadas
Paseo de los Tilos
Paseo de los Olmos
Paseo de la Aduana
Paseo de S. Carlos
Paseo de los Alamos
Paseo de Circunvalación
Paseo de Isabel II
Paseo de la Industria
Ronda de Plaza
Ronda de Ramblas
Ronda de Universidad
Ronda de Letras
Ronda de Ciencias
Teatro Novedades
Teatro Gravina
Iglesia de los Jesuitas
Colegio de Jesus y Maria
Biblª Arús
Cuartel G. Civil
Estación del Norte
Arco Triunfo
S. Francisco
S. Pedro de las Puellas
Plaza S. Pedro
Palacio de Justicia
Pal. Bellas Artes
Cuart. Artillería
Mercado S. Catalina
Santa Clara
Museo de la Historia natural
Parque
Cascada del Parque
Invernáculo
Café Restaurant
Museo Martorell
Umbráculo
Jardines
Pabellon R. Regente
Palacio Real
Panteon
Ciudadela
Museo de Reproducciones
Estación de Francia
Aduana
Lonja
Plaza A. Lopez
Plaza Consulado
Plaza Palacio
Merc. del Borne
Depós. Comercial
Pl. de Toros
Viaducto
Linea de Granollers
Linea del Litoral
Barceloneta
Fusina
Moscas
Sombreros
Bonanova
Ases
Castaños
Marquesa
Cristina
Mercaderes
Flassaders
Boquería
Boqueria
Bonsuccesso
Trentaclaus
Fontanella
Avellana
Lana
Palaus
Ataulf
Corominas
Rech Condal
Nueva
Salón de San Juan
Mon á Pron
Mont Arbau
Bibliotheca
Colección Zoológica
Observatorio
Fábrica de Tabacos
Almacenes
Depósito
Cuartel
Hospital
Capilla
Iglesia
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Puente
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Escuela
Teatro
Mercado
Plaza de Toros
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Wagner & Debes, Leipzig.

leading to the Romanesque church of ***San Pablo del Campo** (Pl. E, 9), one of the oldest parish churches in Barcelona, erected in 914 by Count Wilfrid II. outside the town (hence 'del campo') for a Benedictine convent. It was restored by *Guiberto Guitardo* in 1117, and is an excellent specimen of early-Catalan architecture (p. xliii). The round window in the façade is a later interpolation. On the portal are the symbols of SS. John and Matthew (p. xlvii); above is a hand in the attitude of benediction. The nave and transept are covered with barrel-vaulting. Above the crossing rises an octagonal cupola. The E. end has three parallel apses. The capitals of the columns are interesting. To the S.E. of the church are the *Cloisters*, with cusped arches in the Saracenic style, rich capitals, and coupled shafts.

The Rambla del Centro ends at the Llano de la Boquería (Pl. II; F, 9), where the *Calle del Hospital* diverges to the left. In the latter, to the left, a little way back from the street, is the church of *San Agustin* (Pl. F, 9), a baroque building with a fine apse, erected by Pedro Bertrán in 1728-50 and injured by fire in 1835. In one of the side-chapels, on a small elevation (as in other churches of the city), is a highly revered and extraordinarily ugly image of the Saviour.

On the E. side of the Llano de la Boquería, opposite the Calle de San Pablo, diverge the Calle Cardinal Casañas and the Calle de la Boqueria, with its curious shops, both leading to the *Plaza de Beato Oriol* (Pl. II; G, 9). Here stands the Gothic church of **Santa Maria del Pino** or *Nuestra Señora de los Reyes*, erected in the 15th cent. on the site of an earlier structure and consecrated in 1453. It is a characteristic Catalonian church with a huge nave and no aisles (comp. p. xlv). It is flanked on both sides by a series of chapels and ends in a beautiful heptagonal apse. In the W. façade is a large rose-window filled with fine tracery. The stained-glass windows are handsome. In the 3rd side-chapel to the right is the tomb of *Ant. Viladomat* (1678-1755), the Catalonian painter. To the N.E. is a lofty detached octagonal *Tower*, commanding a fine view. On Palm Sunday a consecrated pine-branch is hung up here, in memory of the tradition that the church's image of the Virgin was found in the trunk of a pine-tree.

The next section of the Rambla is named Rambla San José (Pl. F, 9, 8), also known as *Rambla de las Flores* from the flower-market held here every morning. To the left are various entrances to the *Boquería* or *Mercado de San José* (Pl. F, 8), the chief covered market of the city.

Farther on is the Rambla de Estudios (Pl. II; G, 8), where an interesting bird-market is held in the morning. To the left, at the corner of the Calle del Carmen, is the former Jesuit church of *Nuestra Señora de Belén* (Pl. F, G, 8), built in the baroque style in 1681-1729. Here is now preserved the sword which Ignatius Loyola

laid on the altar of the Madonna of Montserrat (p. 268). The paintings at the altar are ascribed to Viladomat. On the same side is *El Siglo*, a large commercial establishment.

The Rambla ends at the **Plaza de Cataluña** (Pl. G,7,8), a spacious square, which is soon to be improved. To the W. lies the small *Sarriá Station* (pp. 238, 255).

From the Plaza de Cataluña the Calle de Relayo and the Ronda de la Universidad lead to the W. to the **University** (Pl. I; F, 7), built by *Elias Rogent* in 1863-73. It possesses scientific collections, a large library (150,000 vols.), and a school for architects and engineers. The fine staircase, the aula (paraninfo), and various pictures by Al. Cano may be mentioned. The University of Barcelona was founded by Alfonso V. in 1450, but it was transferred by Philip V. to Cervera (p. 258) in 1717, and not re-opened here till 1842. Between that date and 1873 it was housed in the *Convento del Carmen.* It is attended by about 2500 students.

The old Rambla is continued towards the N.W. by the broad Rambla de Cataluña, which runs partly on the covered-in bed of a stream and traverses the whole of the Ensanche. At its intersection with the Calle de las Cortes (also called the Granvia) is a statue of the Catalan political economist *Güell* (1800-1872), with various allegorical figures, executed by Martorell and Nobas and erected in 1888. At the intersection of the Calle de Valencia (Pl. I; G, 6) is a monument by Vilaseca (also erected in 1888), commemorating *José Anselmo Clavé* (1824-74), a Catalan poet and musician, and founder of the well-known *Coros de Clavé* (male choral societies).

Almost parallel with the Rambla de Cataluña, to the E., is the * **Paseo de Gracia** (Pl. G, 7-5), a fine boulevard, $^3/_4$ M. long and 200 ft. wide, shaded by four rows of plane-trees. It is much frequented on winter-days (esp. 12-1) and summer-evenings. To the left is the large *Café Colón* (p. 238). — Adjacent, in the Calle de Aragon, is the church of *Nuestra Señora de la Concepcion* (Pl. H, 6), with fine old cloisters brought from the old town in 1869.

From the E. angle of the Plaza de Cataluña the narrow Plaza de Santa Ana leads towards the cathedral. To the left (S.) of it (entr. by 29 Calle de Santa Ana) is the Romanesque church of **Santa Ana** (Pl. G, 8), built by Guillermo II., Patriarch of Jerusalem, in 1146 and said to have been modelled on the church of the Holy Sepulchre. It was originally a cruciform structure, with four rectangular arms of equal size and roofed with barrel-vaulting. The W. arm was, however, subsequently extended by the addition of two Gothic bays with quadripartite vaulting. To the left of the entrance is the tomb of *Miguel Boera*, an eminent military commander under Ferdinand the Catholic and Charles V. — On the W. the church is adjoined by Gothic *Cloisters* of the 14th cent., standing askew to it and rising in two stories. The S.E. walk of these opens on the chapter-house A large new church is being erected hard by.

CATEDRAL DE BARCELONA

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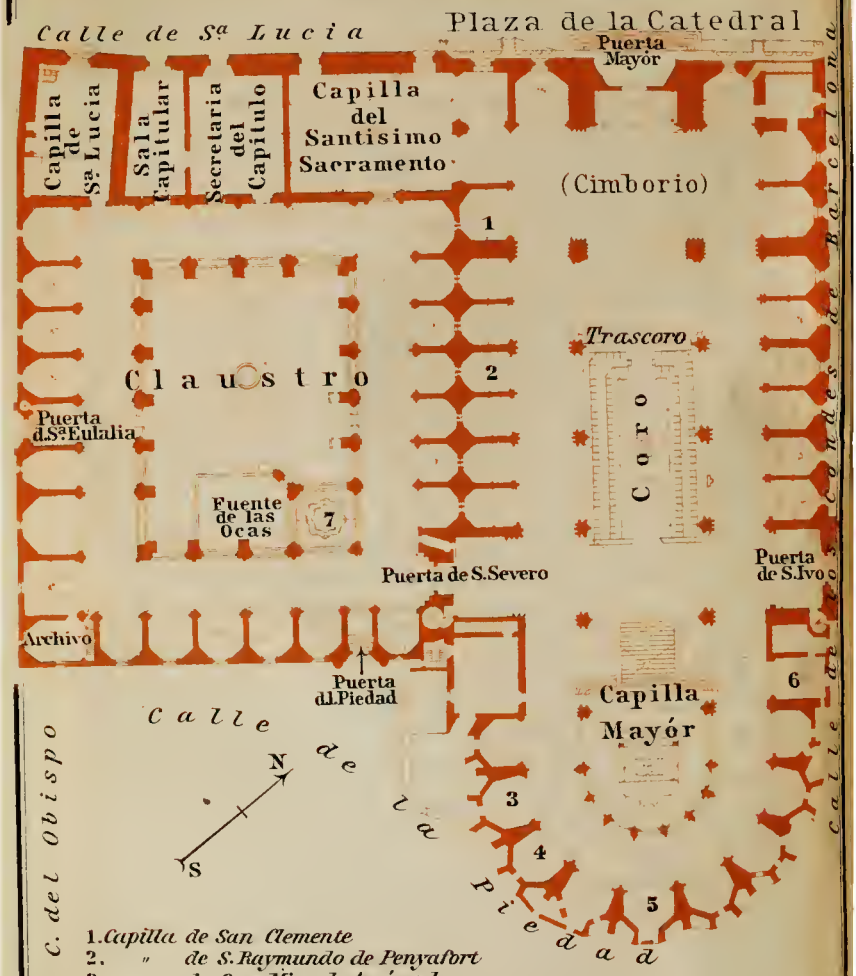


1. *Capilla de San Clemente*
2. " *de S. Raymundo de Penyafort*
3. " *de San Miguel Arcángel*
4. " *de N. S. del Patrocinio*
5. " *de Santo Cristo de Lepanto*
6. " *de los Santos Inocentes*
7. *Pabellón de San Jorge*

Geogr. Anst. v. Wagner & Debes, Leipzig

b. The Cathedral and its Neighbourhood (Plaza del Rey, Plaza de la Constitución).

The ****Cathedral** (Pl. G, 9; comp. the accompanying plan), named originally *Santa Cruz* and afterwards also *Santa Eulalia*, in honour of the tutelar of the city, is one of the noblest creations of Spanish Gothic. It stands upon the highest point of ancient Barcelona, on a site originally occupied by a Roman temple and later by a Moorish mosque. The earliest Christian edifice here was consecrated in 1058, but the only parts of it remaining are the portals leading from the cloisters (p. 249) to the S.W. transept and the chapel of Santa Lucia. The building of the present church was begun in May, 1298. The first architect of importance engaged in the work seems to have been *Jaime Fabre* of Palma, in the island of Majorca, who was summoned to the office of superintendent in 1318. In 1339 the crypt was finished and dedicated to Santa Eulalia. In 1388 *Maestre Roque* succeeded Fabre and erected the cloisters. He was followed by *Bartolomé Gual* and *Andrés Escuder*, the latter of whom placed the keystone of the vaulting in position on Sept. 26th, 1448. The scale of the building 'is by no means great, yet the arrangement of the various parts is so good, the skill in the admission of light so subtle, and the height and width of the nave so noble, that an impression is always conveyed to the mind that its size is far greater than it really is' *(Street)*. The nave, which is partly blocked up by the coro, has a small triforium over its main arches; the aisles are flanked by rows of chapels; the transepts project but slightly beyond the main walls; the E. end presents the French arrangement of a single apse surrounded by an ambulatory and radiating chapels. The church is so closely hemmed in by the adjoining buildings, that the only part of the exterior freely exposed to view is the modern N.W. façade (finished in 1890), in the Plaza de la Catedral. This is approached by a wide flight of steps. The octagonal *Cimborio*, above the first bay of the nave, was left unfinished, but the work of completing it was undertaken in 1895. The two transeptal towers, 170 ft. high, were built in the middle ages. In that to the N.E. is the curious arrangement of the bells (14th cent.), common in Catalonian churches.

To the right and left of the *Puerta de San Ivo*, or N.E. doorway, in the Calle de los Condes de Barcelona, are two inscriptions relating to the building of the church (1298 and 1329). Above the door is a relief of the fight between Vilardell and the Dragon. (According to the legend, Vilardell was a knight who slew a monstrous dragon let loose upon the Christians by the Moors. Thereupon he held his sword aloft, boasting of the victory, but was instantly killed by some drops of the poisonous dragon's blood trickling down upon him from the blade, 'Dios castigando su vana gloria'.)

The *Interior (p. xlv), which is 275 ft. long and 122 ft. wide, is very dark, but makes an impression of great dignity and solemnity,

especially by the dimensions of the nave (82 ft. high and 42 ft. wide). The windows, which are unusually small, are filled with magnificent *Stained Glass* of the 15th cent., and the light-effects at sunset are very gorgeous. Lofty clustered columns (20 in all) separate the nave from the aisles and the capilla mayor from the ambulatory. — On entering by the *Puerta Mayor*, or N.W. portal, we find ourselves below the octagonal lantern. To the right opens the large CAPILLA DEL SANTISIMO SAGRAMENTO OR DE SAN OLEGARIO (also entered from the cloisters), which is roofed with fine star-vaulting and contains the *Alabaster Monument of Bishop Olegarius* (d. 1136), erected in the 17th century. The paintings are by *Ant. Viladomat* (see p. 245). — The 26 SMALLER CHAPELS date chiefly from the 16-17th centuries. The Capilla de San Clemente (Pl. 1), to the left of the Chapel of St. Olegarius, contains the tasteful Gothic *Tomb of Sancha Ximénez de Cabrera.* In the Capilla de San Raymundo de Penyafort (Pl. 2), in the middle of the right aisle, is a *Sarcophagus* containing the remains of St. Raymond, brought from the ruined convent of Santa Catalina. In the ambulatory is the Capilla de San Miguel Arcángel (Pl. 3), containing the superb *Monument of Bishop Berenguer de Palou* (d. 1240). The Capilla de Nuestra Señora del Patrocinio (Pl. 4), adjoining the last, contains the *Tomb of Bishop Poncio de Gualba* (d. 1334). — The Capilla de Santo Cristo de Lepanto (Pl. 5) contains the '*Christ of Lepanto*', which Don John of Austria is said to have carried in his flag-ship at the famous battle of Oct. 6th, 1571. The unusual attitude of the Saviour has given rise to the belief that the sacred image bent its head to escape a Turkish bullet. — The Capilla de los Inocentes (Pl. 6), the last on the N. side of the ambulatory, is adorned by the handsome Gothic *Monument of Bishop Ramon de Escaler*, dating from late in the 15th century.

NAVE. The *Trascoro*, or N.W. end of the coro, is adorned with four admirable *Reliefs by *Bartolomé Ordoñez* (p. liii) and *Pedro Vilar* of Saragossa (1564), representing scenes from the life of St. Eulalia. The silleria is finely carved; the lower row is by *Matias Bonafé* (1457), the upper row and the canopies are by *Michael Loker* (*Loquer;* 1483), perhaps a German sculptor. The coats-of-arms above the stalls recall the chapter of the Order of the Golden Fleece (Toisón de Oro), held here by Charles V. on March 5th, 1519. This brilliant gathering was attended by King Christian of Denmark, King Sigismund of Poland, the Prince of Orange, the Duke of Alba, and numerous other grandees of Spain and nobles of Flanders. The *Episcopal Throne* dates from the 16th century.

The TRANSEPT contains some beautiful *arañas* or chandeliers. Below the organ, in the N.E. arm, is a colossal Saracen's head, such as are common in Catalonian churches.

The CAPILLA MAYOR contains a late-Gothic retablo of the 15th cent., below which is a *Sarcophagus* with the remains of St. Severus. — A flight of 25 steps descends hence to the CRYPT (*Iglesia*

Soterranea), built by Jaime Fabre (p. 247) and containing the *Tomb of St. Eulalia*, whose body was transferred from the church of Santa Maria del Mar (p. 253) to this resting-place in 1339. The beautiful alabaster shrine of 1327 (p. xlvii) is adorned with reliefs from the life of the saint and is supported by ancient Corinthian columns.

The *Ascent of the S.W. Tower of the transept (adm., on week-days only, from the interior of the church; 210 steps; sacristan, 1 p.) is recommended for the excellent view it affords of the flat roofs of the cathedral, the cloisters, and the N.E. tower, as well as for the noble prospect over the plain of Barcelona, with the Tibidabo on the N. and the Montjuich on the S.

On the S.W. the cathedral is adjoined by magnificent Gothic *Cloisters *(Claustro)*, which may be entered either from the interior of the church by the *Puerta de San Severo*, from the Calle de la Piedad, to the S., by the *Puerta de la Piedad*, from the Calle de Obispo (S.W.) by the *Puerta de Santa Eulalia*, or from the *Capilla de Santa Lucia* in the W. corner. The building of the cloisters was begun by *Maestre Roque* (p. 247) and was finished in 1448. Along the N.E. walk is a row of chapels, placed back to back with the chapels of the S.W. aisle of the church, the windows in the common wall serving for both. The inner court of the cloisters is planted with palms, araucarias, orange-trees, huge geraniums, and medlars. To the S.E. lies the *Fuente de las Ocas*, a small pond. Adjacent is the *Pabellón de San Jorge* (Pl. 7), containing an equestrian statuette of St. George, which serves as a fountain. The middle doors in the N.W. walk, adjoining the Chapel of Santa Lucia, lead to the *Secretaria del Capitulo* and the *Sala Capitular*. The latter contains the Virgen de la Piedad, a fine painting by *Bartolomé Bermejo* of Cordova (1490), and other pictures of the 15-16th centuries.

The walls of the cloisters are adorned with faded frescoes and are lined by a number of interesting tombstones, chiefly of the 12-15th centuries. By the N.W. wall are those of *Antonio Tallander*, surnamed *Mossén Borrà* (d. 1433), the court-fool of Alfonso V. of Aragon (with painted angels bearing instruments of torture), and *Francisco Desplá* (d. 1453), a chorister of the cathedral. In the S.W. walk, in the 2nd chapel to the left of the Puerta de Santa Eulalia (see above), are two plain *Sarcophagi*, containing the remains of *Alfonso III. of Aragon* (d. 1291), the *Infantes Don Jaime* and *Don Fadrique*, and *Queens Constance*, *Maria*, and *Sibila*. The handsome stalls are in the Renaissance style. The next chapel contains a large winged altar-piece, with saints (15th cent.). The Gothic stalls and iron rejas of this and other chapels should be noticed. In the last chapel on the opposite side (adjoining the church-wall) is a fine altar-piece representing the Ascension, with saints.

From the cloisters we enter the Sala Capitular, in which a number of 15th cent. pictures, mostly in a sorry condition, are stored (comp. p. lxvii). In the vestibule is a coloured Florentine relief of the Madonna. Among the old pictures in the chapter-room itself (fine wooden ceiling) is a Pietà, with St. Jerome and the donor; signed Bartolomeus Vermeis Cordubensis 1490 (see p. lxxiv).

In the vicinity of the cathedral are a few interesting old buildings. To the N.E., in the Plaza de la Catedral, is the Canonja (canonry), dating from the 15th cent.; on the back of the building, in the Calle de la Tapineria, is a mural painting of the Last Supper (15th cent.).

At No. 21 Calle Corribia is the *Casa Gremial de los Zapateros* (Shoemakers' Guildhouse), a Renaissance building of 1545. To the W., at the corner of the Calle del Obispo, stands the PALACIO EPISCOPAL (Pl. G, 9), which seems to have occupied this site since 926, though rebuilt in 1505 and again in the 18th century. It incorporates some Romanesque remains. The lower part of a gateway belonging to the palace, in the Plaza Nueva, is of Roman workmanship. — In the court of No. 18 of the *Calle de Paradis*, which leads from the back of the cathedral to the Plaza de la Constitución (see below), are immured three Corinthian columns (50 ft. high). These are evidently the remains of the portico of a Roman temple, which tradition describes as dedicated to Hercules, the mythical founder of Barcelona.

From the N.E. angle of the cathedral the short Bajada de Santa Clara descends to the small and picturesque PLAZA DEL REY (Pl. II; G, 9), formerly the central part of the old palace of the Counts of Barcelona and Kings of Aragon. On the W. this plaza is bounded by the **Archivo General de la Corona de Aragon**, a Gothic structure erected by *Antonio Carbonell* for Charles V. It encloses a quadrangular court, and the staircase is roofed in by a beautifully carved wooden cupola ('media naranja'). The ARCHIVES (open 9-1) are on the first floor and rival those of Simancas in completeness and interest (about four million documents; MSS. from the convents of Ripoll, San Cucufate, etc.). — Opposite, on the N.E. side of the square (No. 16), is the *Capilla Real de Santa Agueda*, formerly the chapel of the royal palace and now (since 1879) containing the **Provincial Museum.** It is an early-Gothic structure of the 13th cent., with a lofty nave and a groined apse, and differs materially in style from the other churches of Barcelona. The museum consists of a not very important collection of Roman and mediæval antiquities, architectural fragments, sculptures, mosaics, coins, and medals. It is open daily, 9-1; the conserje (Plaza del Rey 14) is generally to be found in the museum (fee ½-1 p.; catalogue 3 p.).

INTERIOR. Roman sculptures, architectural fragments, and inscriptions, mainly from the ancient walls of Barcelona. 716. Marble statue of a Roman matron; 1152. Large Roman mosaic with circus games, from the 'Palau', or ancient palace of the Counts of Barcelona. Left wall: 1042-1052. Roman portraits in relief; 869, 870. Roman sarcophagi, with reliefs of the Rape of Proserpine and of a lion-hunt; 832. Gilded wooden reliquary from San Cugat del Vallés, with reliefs of scenes from the legend of St. Candidus (13th cent.). — In the apse: 804-813. Ten mutilated marble figures of Apostles (16th cent.), from the church of San Miguel at Barcelona, pulled down in 1874; 848, 849. Altar-piece of the Chapel of St. Agueda (15th cent.). — In the Coro Alto is a small ceramic and graphic collection (Spanish playing cards of the 15th cent.).

The Calle del Obispo, skirting the S.W. side of the cathedral cloisters, leads to the S.E. to the handsome PLAZA DE LA CONSTITUCIÓN (Pl. II, G 9; formerly *Plaza de San Jaime*), with the Palacio de la Diputación to the N.W. and the Casa Consistorial to the S.E.

The ***Palacio de la Diputación Provincial** (Pl. II; G, 9), a handsome building of the 15th cent., restored by *Pedro Blay*, partly in

the Renaissance style, in 1598, contains the chambers of the *Diputación Provincial*, the *Audiencia*, and the *Chapel of St. George*. The fine Gothic façade towards the Calle del Obispo is 15th cent. work. This is surmounted by a handsome balustrade, with numerous curious gargoyles, below which is a small frieze with 27 heads. Over what used to be the main entrance of the building is a relief of St. George and the Dragon. The modernized fore-court of the Diputación is separated by a fine iron grille from the magnificent patio of the Audiencia (side-entrance from the Calle San Honorato). This latter is surrounded by buildings of three stories, the second consisting of a cloister-like arcade. A staircase leads hence to the first floor and to a third court named the *Patio de los Naranjos*, which is embellished with orange-trees and numerous Gothic gargoyles.

The INTERIOR (not always accessible) is shown by two conserjes, one for the Diputación and the other for the Audiencia and Chapel of St. George (fee to each ½-1 p.). — The main front-building is occupied by the chambers of the provincial deputies. The *Despacho de la Presidencia* contains three pictures by *Fortuny* (p. lxxxvii). The *Salón Rojo* is the meeting-place of the Provincial Council. In the large *Salón de San Jorge* are a Judas by *Simon Gomez*; the 'Spoliarium' of *Luna y Novicio* (fallen gladiators being dragged from the arena to the Spoliarium; painted in 1884); General Prim fighting in Morocco, a painting by *Sans*; several pictures of the 15th cent.; and a bronze statue of Dante, by *Suñol*. Adjacent is the *Salón de Sesiones*, or chamber of the deputies; it contains an unfinished picture by *Fortuny* (Battle of Tetuan) and a portrait of Alfonso XII. by *Martí*. — We now proceed by the above-mentioned staircase or by the corridor connecting the two parts of the building, with its Gothic arches and graceful clustered shafts, to the **Audiencia**, passing the door of St. George's Chapel (see below). The *Salón de los Reyes*, the chief room here, includes portraits of all the Condes of Barcelona, including the 'Condesa' Queen Isabella II. Farther on are the *Sala de los Pleitos*, the *Sala Civil*, and the *Sala Criminal*, with a fine artesonado ceiling. — We next return to the ***Capilla de San Jorge**, which is entered by an elaborately decorated Gothic portal in sandstone. The architecture of the interior is simple. On the walls hang large pieces of tapestry *(tapices)*. The *Sacristy* contains a finely illuminated missal, a superb embroidered *Altar Frontal of the 15th cent., representing St. George and the Dragon, and other ecclesiastical decorations.

The **Casas Consistoriales** or **de Ayuntamiento** (Pl. II; G, 9) date from 1369-78. The façade, which has been modernized, is embellished with marble statues of Jaime el Conquistador and Fivaller, Conseller II. de Barcelona. The oblong patio is fine. The handsome *Salón de Ciento* (reached from the patio by the great staircase) is 90 ft. long, 40 ft. wide, and 45 ft. high. The adjoining passage has a beautiful wooden ceiling and contains an admirable specimen of the '*ajimez*' windows so common in Catalonia and Valencia; it is divided into three lights by marble shafts only 3 inches in diameter (p. xl). — On the second floor is the ARCHIVO MUNICIPAL (open on week-days, 10-1 and 4-6). This contains a celebrated **Altar Piece* by *Luis Dalmau*, painted for the chapel of the town-hall in 1445, obviously under the influence of the Ghent altar-piece of the brothers Van Eyck, and representing the five town-councillors being introduced to the Madonna by SS. Eulalia and Andrew. Here also are a 17th cent. plan of Barcelona; a plan of the Ensanche

(p. 242) by Ildefons Cerdá; the Rubrica de Bruniquer (1330), the Llibre Vert (green), the Llibre Vermell (red), with a list of the city's privileges, and other interesting MSS. relating to Barcelona.

In the Plaza de San Justo, a few paces to the E., is the Gothic church of *Santos Justo y Pastor* (Pl. G, 9), begun about 1345. It consists of an aisleless nave, 45 ft. wide, with chapels between the buttresses. The façade is flanked with two polygonal towers.

The Calle de Jaime Primero, beginning at the N.E. angle of the Plaza de la Constitución, leads to the *Plaza del Angel* (Pl. H; G, 9), beyond which it is continued, as the *Calle de la Princesa*, to the park (p. 253). — To the N. of the Plaza de Angel runs the *Calle Tapineria*, on the right side of which are the Calle de Tres Voltas, the Calle de Oli, and other dirty but very picturesque lanes. — From the Plaza del Angel the *Calle Plateria*, with the shops of the goldsmiths and silversmiths, runs to the E. to the church of *S. Maria del Mar* (p. 253).

c. Plaza de Palacio. The Park and North-Eastern Quarters of the City.

From the N. end of the Paseo de Colón (p. 243) the short Paseo de Isabel Segunda leads to the —

Plaza de Palacio (Pl. H, 9, 10), the central point of the maritime activity of Barcelona. It is adjoined by the Lonja (see below), the *Aduana* (custom-house), the *Deposito Comercial*, or bonded warehouse for foreign goods (five stories high), and the offices of steamboat-companies and merchants. A charming view is obtained of the Montjuich through the vista of the plane-trees in the Paseo de Colón. To the left lie Barceloneta (p. 254) and the harbour. In the middle of the plaza stands a handsome *Marble Fountain*, designed by Molina and erected in 1856. Below are groups of playing children, hippopotami, etc.; in the middle are the four provinces of Catalonia; at the top is the winged Genius of Barcelona. The inscription commemorates B. de Quirós, Marqués de Campo Sangrado, formerly Captain-General of Catalonia, under whom the water of the Besos was brought from Moncada (p. 236) to Barcelona.

The **Casa Lonja** (Pl. H; G, H, 9), or *Exchange* (business-hours 1-4), formerly named *Casa dels Cambis*, was built by Peter IV. of Aragon in 1382 and entirely modernized in 1772. Over the projecting lower story rises a façade with a gable-roof. The only remaining part of the original building is the Gothic *Sala de Contrataciones*, a hall 100 ft. long and 75 ft. wide, divided into nave and aisles by four columns. The other rooms contain a small collection of pictures, including scenes from the life of St. Francis by *Viladomat* (p. 245); also statues of an Aragonese warrior and Laocoon, by *Campeny* (d. 1855), and two gladiators by *Bovey*.

The *Paséo de la Aduana* (Pl. H; H, 9) leads to the N. from the Plaza de Palacio to the park (p. 253).

A little to the N.W. stands the Gothic church of ***Santa Maria del Mar** (Pl. II; H, 9), erected in 1328-83 on the site of a chapel of St. Eulalia (p. xlv). The ground-plan shows a nave and aisles, flanked on each side by chapels and adjoined, without the intervention of a transept, by a heptagonal apse with ambulatory and radiating chapels. The beautiful façade, with its large portal and rose-window in the late-Gothic style, is flanked by two slender octagonal towers. The two bronze figures of porters, at the doorway, commemorate the unremunerated service given by the poorer classes in building the church.

The imposing **Interior** has been somewhat marred by modernization in the 18th century. The proportions of the NAVE are even holder than those of the cathedral, its width being about the same (42 ft.), while its height is 112 ft. The aisles are narrow. The chapels, of which there are three to each bay, are enclosed between the buttresses. — Behind the high altar are four paintings by *Viladomat* (p. 245), representing the Flight into Egypt, Christ among the Scribes, the Scourging of Christ, and the Bearing of the Cross. There are two more by the same artist in the *Capilla de los Corredores Reales de Cambios*, and three in the *Baptistery*, where the sarcophagus of St. Eulalia serves as a font. The statue of St. Alexis, at the W. end of the coro, is by *A. Pujol de Vilafranca* (1643).

On June 7th, 1896, just as the Corpus Christi procession was entering this church, a bomb was thrown into the crowd of onlookers by an anarchist; 12 people were killed on the spot and about 50 others injured.

Opposite the church is an old fountain. Among the old streets in the vicinity are the *Calle de las Caputxas*, with its open-air shops, and the *Calle Moncada*, with the old *Casa Dalmases* (No. 20) and remains of other private houses in the Gothic style. To the N.E. of the church lie the *Plaza del Borne*, formerly the scene of the city fêtes, but now, like the adjacent *Mercado del Borne* (Pl. H, 9), used as a fish and vegetable market. — Farther to the N.E. is the Paséo de la Industria, skirting the S.E. side of the park and continued to the N. by the Salón de San Juan.

The ***Parque y Jardines de la Ciudadela** (Pl. H, I, 9, 10) occupies the site of the citadel built by Philip V. in 1714 (p. 242). It covers an area of about 75 acres, and contains wide avenues of magnolias and other trees, parterres of flowers, numerous rare plants, and beautiful sheets of water. At the main (S.W.) entrance, opposite the Paséo de la Aduana (p. 252), rises a bronze *Equestrian Statue of General Prim*, by Puigjaner, erected in commemoration of the fact that the citadel was ceded to the city in 1869 at the instigation of the general. Adjacent is the *Montaña de Parque* (1898), a model of the Montserrat. — From this point the Paséo de los Tilos leads to the N.W. to another of the principal entrances, adjoining the Salón de San Juan. To the left of this paséo lie a *Palm House (Umbráculo)*, the *Invernáculo* (conservatory), the *Museo Martorell*, and the *Museo de la Historia Natural*. The two museums were both established by Don Francisco Martorell y Peña, who also bequeathed a considerable sum for prizes for archæological and historical works. They contain collections of archæology and natural history, with marble statues of the naturalists Azara and Salvador. — The Paséo de los Alămos, on

the N.W. side of the park, leads past the monument of *Aribau*, a Catalan poet, by Vilaseca and Fuxá (1884), to the N.E. Paséo de los Olmos. The latter is adjoined by a small *Zoological Garden*, beyond which is the *Depósito* for watering the gardens. — In the angle formed by the Paséos de los Alamos and de los Olmos is the *Cascada del Parque*, a large and fantastic grotto, with a tower, groups of statuary, and so on. — Farther to the S.E. are three buildings dating from the time of Philip V.: the *Palacio Real;* the *Pabellón del Gobernador de la Plaza*, which has been rechristened *Pabellón de la Reina Regente* since the international exhibition of 1888; and the former *Church* of the citadel, now transformed into a *Panteón de Catalanes Ilustres.* — At the S.E. end of the park is the *Museo de Reproducciones*, a relic of the exhibition, containing plaster-casts. A bridge leads hence over the railway to the former *Sección Marítima* of the exhibition and to the sea.

There are two *Cafés* in the park, one near the Cascade and the other near the Montaña. The fountains play on Thurs. and Sunday. Concerts in the afternoon.

To the N.W. of the park, adjoining the above-mentioned entrance, is the *Palacio de Bellas Artes* (Pl. II; H, 9), containing the nucleus of a *Museo Municipal de Bellas Artes* and used for periodical exhibitions. It stands at the beginning of the Salón de San Juan (Pl. H, I, 9, 8), a wide promenade, with four rows of trees and statues of eminent Catalonians. To the right rises the new *Palacio de Justicia* (Pl. I, 8), designed by Domenech y Estapá and the most imposing building of modern Barcelona. — The Salón de San Juan ends on the N.W. at the *Arco de Triunfo* (Pl. II; H, 8), erected in 1888 by Vilaseca as the entrance of the exhibition.

In the N. angle of the old city, near the Salón de San Juan, lies the old church of **San Pedro de las Puellas** (Pl. II; H, 8), founded in 945 by Count Suniario and formerly attached to a Benedictine nunnery. Its original design (p. xliii) was similar to that of San Pablo del Campo (p. 245), but the building has been frequently altered, especially in consequence of the ravages it suffered during the contests of 1714. — The Romanesque *Capilla de Marcús*, in the Calle Carders (Pl. II; H, 9), was erected in 1162 at the cost of the merchant Bernardo Marcús.

To the S. of the park, on the other side of the railway, is the Paséo de San Carlos, containing the *Bull Ring* (Pl. H, 10). Beyond this, on the peninsula to the E. of the harbour, lies the suburb of **Barceloneta** (Pl. I; H, 10, 11), which was established by the Marqués de la Mina to provide accommodation for the occupants of the 1200 houses torn down to make room for the citadel (p. 242). At present Barceloneta contains about 12,000 inhab., most of whom are connected in some way with the sea. In the same quarter are two barracks, the church of *San Miguel del Puerto*, an iron foundry, and a ship-building yard. The adjacent part of the harbour is filled with fishing-boats. The S.E. side of Barceloneta, with the baths mentioned at p. 240, is exposed to the full sweep of the Mediterranean.

The dusty Paséo del Cementerio (Pl. I; K, L, 10), prolonging the Paséo de San Carlos towards the E., leads past a series of large docks (r.) to the suburb of *Pueblo Nuevo* and the E. cemetery.

The **Cementerio del Este** (Pl. I, L 10; tramway, see p. 239) is divided by high walls into 16 sections. These walls contain oblong niches, arranged in rows one above another and having their narrow ends turned to the walks between. The coffins of the dead are thrust into the niches, like bottles in the pigeon-holes of a wine-cellar, and the opening is then closed. Niches which have not been purchased outright remain the property of the city, and the remains of the dead are removed after four years to the *Osário Comun*. This form of burial has been practised in Spain for many centuries. At the E. end stands a handsome *Chapel*, surrounded by cypresses and by the graves of the richer inhabitants, many with fine monuments. — Beyond this cemetery, on the sea, lies the *Protestant Cemetery*.

d. The Montjuich.

The *Montjuich* (670 ft.) is an isolated ridge or crest, which rises gradually towards the E. out of the plain of the Llobregat (p. 241) and presents a precipitous front towards the sea. Its name is probably derived from 'mons jugi' (mountain of the yoke). Magnificent palms grow at the foot of the hill, and its fields are separated by hedges of aloes. An easy road leads from the S. part of the city to (20 min.) the top, passing the *Café-Restaurant Miramar* (Pl. I; E, 10). The *View it affords is very extensive. The Montseny is particularly prominent, and some peaks of the Pyrenees are also visible, but the Montserrat is not seen. The E. end of the Montjuich is occupied by the *Castillo de Montjuich*, a strong fortress, with large magazines and accommodation for 10,000 men. The Montjuich was captured by Lord Peterborough in 1705 by a brilliant *coup de main*.

On the S.W. slope of the Montjuich lies the attractive **Cementério del Oeste** (Pl. I; A, 10), reached by omnibus from the Atarazanas Barracks, near the Columbus Monument, in ½ hr. (50 c.). It contains many fine monuments and commands exquisite views of the sea and the fertile plain of the Llobregat. — Beyond the cemetery is a large racecourse (*Hipódromo*).

e. The North-Western Suburbs.

Visitors who wish to see the extent of Barcelona's expansion should go by steam-tramway (see p. 239) viâ *Gracia* to the suburb of **San Gervasio de Casollas** (to the 'Plaza de Bonanova' 30 or 25 c.). Here lies the *Iglesia de la Bonanova* (Pl I; F, 1), which is worth a visit for the huge number of votive offerings kept in two of its chapels (entr. to the left of the high-altar). A walk of about ¼ hr. towards the W. brings us, passing several pleasant country-houses and the restaurant *Parque de la Montaña*, to —

Sarriá, another important suburb of Barcelona, connected with the Plaza de Cataluña by the steam tramway mentioned at p. 239 (about 45 trains daily; fares 50, 37, 25 c.).

Omnibuses, starting on the arrival of the trains, ply from the railway station of Sarriá to the W. to (1½ M.) the *Real Monasterio de Pedralbes*, a Franciscan nunnery (now suppressed), founded in 1327 and possessing a good Gothic church. Other omnibuses run to the N. to the high-lying village of *Vallvidrera* (Hôtel de Buenos Aires; Hôt. Panorama), whence the summit of the Tibidabo (1745 ft.; p. 241) may be easily reached. At the top is a view-temple, erected in 1888. — Another interesting expedition may be made from Sarriá to the *Ermita de San Pedro Mártir* (views).

23. From Barcelona to Lérida *(Saragossa, Madrid)*.

114 M. Railway in 5½-7 hrs. (fares 22 p., 16 p. 50, 12 p. 10 c.). There are two through-trains daily (one only to Saragossa), and there are two (in the height of summer five) local trains between Barcelona and Manresa. — *Despacho Central* at Barcelona, see p. 238; information may be obtained here as to the connection of the diligences. The trains start from the *Estación del Norte* (p. 238). — There are railway-restaurants at *Barcelona*, *Manresa*, and *Lérida*.

This journey offers many attractions, especially near Montserrat. The best views are generally to the left, but near Manresa to the right.

Barcelona, see p. 238. — As far as (7 M.) *Moncada* (p. 236) the line runs parallel with that to Gerona. It crosses the *Riera de San Cugat* and the beautiful plain of Sardañola.

9½ M. *Sardañola*, the station for the village of that name and for *Ripollet*, the centre of a hemp-growing district. The Montserrat, with the deep indentation of the Valle Malo (p. 263), becomes visible, and also the Montseny (p. 235). To the right lies the church of *San Pedro de Riusech*. — 13 M. *Rambla de Sabadell*.

14½ M. **Sabadell,** an industrial town with 23,000 inhab., fully half of whom are employed in its 80 cloth-factories and 20 cotton mills. The annual value of its manufactures is about 13,000,000 p. (520,000*l.*). — To the left, as we proceed, lies the village of *Creu Alta;* to the right is the *Montaña de San Lorenzo*, with its numerous caverns. Farther on, to the left, is the *Valle del Paraiso*, with the ruined castle of *Egara* and the village of *San Pedro de Tarrasa*. Inscriptions found here show that this was the site of the Roman *Egara*.

20½ M. *Tarrasa*, with 15,400 inhab. and several cloth-factories. Between the station and the town are the Romanesque churches of *San Pedro*, *Santa Maria*, and *San Miguel ('il Battistero')*, the last incorporating some Roman columns.

Farther on the railway traverses a series of irregular hills and valleys, which have necessitated the construction of numerous costly cuttings, tunnels, and bridges. Just beyond Tarrasa we cross the *Gaya* and the *Llort* by viaducts 70-80 ft. in height. — From (25½ M.) *Olesa*, at the foot of the *Montaña de Casa Llimona*, a diligence runs in the season (July 15th-Sept. 15th) to (3 M.) the warm sulphur-baths (85° Fahr.) of *La Puda*, on the right bank of the Llobregat.

The train crosses the valley of the *Buxadell* by a fine viaduct of 18 arches (310 yds. long) and then penetrates the spurs of the mountains to the right by a series of tunnels and cuttings. To the left, high above the deep valley of the Llobregat, rises the grand mass of the *Montserrat, the monastery on which is distinctly visible.

31½ M. **Monistrol** (630 ft.), the starting-point of the mountain railway to the top of the *Montserrat* (see p. 263). From the railway we can make out the Cueva de la Virgen (p. 269) and the chapels of San Miguel (p. 269) and Santa Cecilia (p. 268); the only visible part of the monastery itself is the chapel of San Acisclo.

We traverse more tunnels and cuttings. 35½ M. *San Vicente de Castellet*. The train crosses the Llobregat and ascends along its

tributary the *Cardoner* (p. 258). Fine retrospect of the Montserrat, especially of the highest peak of San Jerónimo (p. 269).

40½ M. **Manresa** (672 ft.; *Fonda de Santo Domingo*, in the plaza of that name; *Rail. Restaurant*), the Roman *Munorisa*, the capital of the *Jacetani*, is an ancient and interesting town with 25,120 inhab., finely situated on the left bank of the Cardoner. The river is spanned by a modern iron bridge and by a narrow and high-backed stone bridge of the Roman period.

From the station we cross the stone bridge and then ascend to the right to the high-lying Gothic 'colegiata' of —

Santa Maria de la Seo, begun on the site of an earlier structure in 1328 and finished nearly a century later. Its plan resembles that of the Barcelona churches, consisting of nave and aisles with choir and ambulatory, but no transepts. Over the left aisle rises a fine tower, completed in 1572-90. The W. façade is modern.

The Interior, borne by 16 octagonal piers, is remarkable for the width of the nave (58 ft.), which is greater than that of any other aisled church on the Spanish mainland. The huge buttresses, formed partly without and partly within the church, enclose square side-chapels off the aisles and ambulatory. The finest of the stained-glass windows is the rose-window at the W. end, representing the Virgin in a glory. The *Coro*, in the middle of the nave, is surrounded by a stone screen of the 15th cent., on the outside of which are Gothic niches containing painted figures of apostles and saints. The stalls show Renaissance forms. The third and fourth piers on the left, being those that support the tower, are more massive than the rest. Below the organ, to the S., is the savage-looking head of a Moor (comp. p. 248); adjacent, on a gold ground, are scenes from the life of the Virgin. The *High Altar* is adorned with wood-carvings and richly gilt; the six octagonal columns round it were doubtless intended for hanging up tapestries and curtains. In the ambulatory is a wheel of bells in its old case. The steps in front of the altar descend to the *Crypt*. — The *Sacristy* contains an embroidered and painted altar frontal, 10 ft. long, a charming piece of Florentine work of the 15th century.

On the N. the Colegiata is adjoined by modern cloisters, entered by a Romanesque gate beside the N. side-portal of the church. — The acacia-shaded plaza to the S. and E. of the church affords fine views of the Cardoner, the Montserrat, and the vineyards to the S. (Among the last, 1½ M. from the station, rises the *Torre de Santa Catalina*, an excellent point of view.)

Proceeding to the E. from the Colegiata, we cross the *Torrente de San Ignazio* and reach (3 min.) the Cueva Santa, or grotto of St. Ignatius, above which has been built the church of *San Ignazio*, with its pleasing S. façade. Loyola (p. 13), after his sojourn on the Montserrat (p. 268), spent some months in penitential exercises in the Dominican convent of Manresa, and is said to have written his 'Exercitia Spiritualia' in this cavern. Good view of the Colegiata.

We now return to the Colegiata and proceed to the N. to the Plaza Mayor, with the *Iglesia del Carmen*, dating from about the same period as the Colegiata. We then go to the W. to the plaza and church of *Santo Domingo* (¼ hr. from the Cueva). In the interior of this church, to the right and left of the capilla mayor, are

the busts of two popes (?). Immediately to the right of the entrance is the Capilla de la Virgen del Rosario.

FROM MANRESA TO CARDONA, 20 M., diligence in 5 hrs., once daily in winter, twice in summer (office at Manresa in the Plaza de Santo Domingo). The road follows the course of the *Cardoner*, descending from the Sierra del Cadi, and skirts the base of the *Costa de la Vela*. The mountains on the other side of the stream belong to the *Sierra de Prades*. A little more than halfway we pass (13 M.) the village of *Suria*.

Cardona (1690 ft.; *Posada*, fair) is an old town with 2400 inhab., in a lofty site almost encircled by the Cardoner and dominated on the N.E. by a fortified hill rising 1470 ft. above the level of the sea. The parish-church dates from the 14th cent., and the walls and towers of the fortifications are sufficiently picturesque. The main object of interest, however, is the *MONTAÑA DE SAL, a veritable mountain of salt, 265 ft. high and 3 M. in circumference, which rises about 3/4 M. to the S. of the town, between the river and the castle, and now belongs to the Duke of Medinaceli. This curious phenomenon is mentioned by Strabo (III. 219). The rock-salt is perfectly pure, and the hill is worked like a mine. Visitors require a permit from the manager. The columns of salt sparkle brilliantly when the sun shines on them. Some of the shafts are very deep, such as the *Furad Mico* ('squirrel's hole'), which is said to be a mile long. Objects of various kinds made of the salt are offered for sale, some of a strangely-coloured variety known as 'arlequino'. — Near the salt-hill the Cardoner is very briny, especially after rain, and its waters retain a brackish taste for a distance of about 10 M.

From Cardona to *Solsona* and *Urgel*, see p. 261.

Leaving Manresa, the train ascends the valley of the *Rajadell*. — 48 M. *Rajadell*, prettily situated to the left. Near at hand are the villages of *Monistrol de Rajadell*, *Aguilar*, and *Castellar*. We ascend steeply along the *Sierra de Calaf*, threading six tunnels. 62 M. *Calaf*. — 69 1/2 M. *San Guim* (2420 ft.), the first place in the province of *Lérida* and the highest point of the railway, lies on the watershed between the Llobregat and the Segre (p. 228), which flows to the S.W. to the Ebro. A diligence runs hence to *Igualada* (p. 273). The Montserrat now disappears from the view.

The line now descends. To the right are the ruined Moorish castle of *Santa Fé* and the high-lying walled village of *Monfalco Murallat*. Farther on is the convent of *San Ramón*. Distant view of the Pyrenees.

78 M. *Cervera*, a town of 4637 inhab., on a small stream of the same name, contains the deserted buildings of a university, which Philip V. established here in 1717 as a reward for the town's loyalty (comp. p. 246). — The train follows the *Cervera*, which traverses the well-irrigated *Llano de Urgel* and joins the Segre at Lérida. To the left we see *Grañena* and (farther on) *Grañenina*. — From (87 M.) *Tárrega* a diligence runs to the N. to *Agramunt* and (25 M.) *Artesa de Segre* (p. 261). — To the N. we see the village of *Anglesola*. To the S. lies *Verdú*, visited for its mule-fair, beginning on April 25th and lasting a week. At *Vilagrasa* we cross the *Canal de Urgel*.

94 M. **Bellpuig** (*Posada de la Estación*, quite unpretending, luncheon 3 p.), a small place commanded by the old *Castle of the Anglesolas*. From the station the road leads to the S. to (1/2 M.) the CHURCH OF BELLPUIG, the key of which is kept by Pedro Vidal, in

an adjoining house. This contains the magnificent **Monument of Don Ramon de Cardona,* Viceroy of Naples (d. 1522), erected by his widow Isabella in the convent-church (see below) and transferred to its present position in 1824. It is a masterpiece of the Neapolitan sculptor *Giovanni da Nola* (p. lv), executed in the usual style of the Italian tombs of the Renaissance. The effigy of the deceased lies on a sarcophagus in a deep recess; and the details of the ornamentation include mythological figures, genii, birds, fruit, and arabesques, as well as a relief of a victory over the Moors. — About $^1/_2$ M. to the S. lies the suppressed Franciscan Convent, founded by the Counts of Urgel (12th cent.?), with a Gothic church of the 15th century. The key is kept by the 'Hortelano' Casas, near the above-mentioned parish-church.

The Sacristy of the convent-church contains a late-Gothic ciborium. — An ingenious spiral staircase ascends to the *Cloisters, which are in three stories. The lowermost has four Gothic arches on each side, the tracery of which is carried up into the galleries above. The arches of the central gallery are borne by fluted columns, with richly sculptured capitals and other ornamentation. The uppermost gallery forms a kind of attic, supported on each side by eleven Doric columns. — The Terrace of the convent affords a fine view of Bellpuig.

The district traversed by the railway now assumes the bleak character of the Aragonese steppes. — 99 M. *Mollerusa;* 105$^1/_2$ M. *Bell-lloch.* A few trees again appear in the landscape. Farther on are pretty gardens, heralding the valley of the Segre and the town of Lérida, which is seen in the distance. The train crosses the Segre by an iron girder-bridge, with five openings, each 130 ft. in span and 33 ft. above the river.

114 M. **Lérida** (495 ft.; **Fonda Suiza*, pens. 7 p., unpretending; *Fonda de España; Rail. Restaurant; Post & Telegraph Office*, Rambla de Fernando 14), the *Ilerda* of the Romans, is the capital of a province and see of a bishop and lies at the foot of a castle-crowned hill rising over the *Segre* (the ancient *Sicoris*). Pop. 21,337. Its strategic importance, at the entrance to the plain of Aragon and near the mouth of the E. Pyrenean valleys and several passes across the Catalonian coast-range, led to its fortification at an early date; and it still ranks as a strong fortress.

The Iberian origin of the town is proved by the numerous silver and bronze coins struck here, some impressed with a wolf's head. In B.C. 49 the town was captured by Cæsar, who here defeated Pompey's legates, Afranius and Petreius. It is mentioned by Horace (Ep. I. xx. 13). In the Visigothic period a council was held here (546). Lérida was taken by the Moors in 713, by St. Louis in 799, and by the Spanish Christians in 1117. In 1149 Ramon Berenguer IV. (p. 229) made it his royal residence and the seat of the Bishop of Roda and Barbastro. The university, founded here by James II. in 1300, was transferred, like that of Barcelona (p. 246), to Cervera (p. 258) in 1717. Lérida was taken by the French in 1642, unsuccessfully besieged by them in 1646 and 1647, but again taken in the War of the Spanish Succession (1707) and in the Peninsular War (1810). — It was on the Segre, near Lérida, that, according to tradition, the daughter of Herodias met her appropriate retribution by falling through the ice, which closed in upon her and cut off her head.

From the railway-station, which lies to the N. of the town, the

road leads across the (2 min.) railway embankment to the Rambla de Fernando, the prolongation of which skirts the stream.

About the middle of this street, to the left, is a stone *Bridge*, built upon Roman foundations and leading to the promenades ('Campo Eliseo') on the other side of the Segre. To the right is an old gate leading to the PLAZA DE LA CONSTITUCIÓN, or market-place. In this plaza, to the right, stands the new church of *San Juan*, occupying the site of the like-named late-Romanesque church of the 13th century. To the left, at the beginning of the Calle Mayor, is the Romanesque *Casa Consistoriál*, restored in 1589 and later.

In the CALLE MAYOR (No. 45) is the *Gobierno Militar*, where a 'permiso' to visit the Old Cathedral is obtained. At the end of the street, to the left, is the *Hospital Militar*, an old convent, with fine Gothic statues and an elaborately decorated portal. To the right is the *New Cathedral*, built in 1761-81, with a Corinthian portico. The sacristy contains a few pictures.

The winding CALLE DE LA PALMA leads to the right from the New Cathedral to the *Palacio del Obispo* (episcopal palace). This is adjoined on the left by the small church of *San Lorenzo* (1270-1300), possessing an octagonal tower of the 15th cent. and beautiful Gothic windows. The nave is said to have originally been a Roman temple, which the Moors converted into a mosque and Ramon Berenguer IV. into a Christian church. The interior contains interesting retablos (p. l) and a tomb of a Count Urgel (side adjoining the tower).

The CALLE DE TALADA leads past the bishop's palace to the *Instituto Provincial*, containing a small but interesting museum (entr. in the Calle de Caballeros), with inscriptions, capitals, tombs from the Old Cathedral (see below), and Romanesque mosaics. Visitors apply at the Instituto.

The Calle de Talada ends at the gate of the *Castillo*, which occupies the highest point of the town and cannot be entered without the special permission of the 'gobernador' (see above). Within the ramparts stands the *OLD CATHEDRAL (*Catedral Antigua;* p. xliv), a highly interesting building in the late-Romanesque Transition style, with Gothic and Moresque additions. Mr. Street describes this remarkable building as having 'both extreme novelty in the general scheme, and extreme merit in all the detail'; but it has been used for military purposes since 1717, and the interior has been entirely spoiled. In plan it consists of a short nave and aisles (measuring about 100 ft. in each direction), a strongly marked transept (165 ft. long and 42 ft. wide), and a main apse with a smaller one on each side of it. Over the crossing is an octagonal tower, surmounted by a cupola and adjoined by a slender turret containing the staircase. A smaller tower rises over the S. transept. The foundation-stone of the present edifice was laid by Pedro II. of Aragon on July 22nd, 1203, on the site of some still earlier buildings; and the church was consecrated in 1278. To the architect *Pedro de Peñafreyta* (d. 1286)

are probably to be ascribed the central tower and the cloisters in front of the W. end of the church (now used as barracks, and the arches built up). The fine octagonal campanile, to the S.W. of the cloisters, was completed in the beginning of the 15th century.

From Lérida to *Saragossa*, see R. 19; to *Montblanch (Poblet)* and *Tarragona*, see R. 28.

From Lérida a diligence ascends the valley of the Segre to (17 M.) *Balaguer*, and thence goes on also to (16 M.) *Artesa de Segre*. From Artesa a road leads viâ (10 M.) *Pons*, (6 M.) *Tiurana*, and (4 M.) *Castellnou de Basella* to *Oliana* (see below). At Basella diverges a road to *Solsona* (see below).

Excursion among the Eastern Pyrenees (Urgel, Andorra).

A visit to the Eastern Pyrenees from Spain is attended by much greater difficulties and inconveniences than from the French side, where the ample means of communication and the comfortable inns do much to smooth the tourist's path (comp. *Baedeker's South-Western France*). — On the Spanish side it is necessary to take not only a guide but provisions; and the accommodation is always of the most primitive cast.

From Cardona (p. 258) to Seo de Urgel, 60 M. The road crosses the *Cardoner* and ascends. — 12 M. **Solsona**, the *Setelix* of the Romans, situated on a lofty rock on the left bank of the *Rio Negro*. In the church is the Capilla de la Virgen del Claustro, a great resort of pilgrims. — Farther on we cross the *Riera Salada* and descend to (10½ M.) *Castellnou de Basella* (see above), in the valley of the Segre. Thence we ascend the valley to (7 M.) **Oliana**, the church of which has a fine portal.

From Oliana a bridle-path ascends the valley of the Segre, which breaks through the mountains by the imposing *Paso de Tres Ponts*. — 11 M. *Coll de Nargó*. 3 M. *Orgaña*, in an expansion of the valley. Farther on we proceed through wild gorges, cross the *Puente del Diablo*, and reach the mouth of the *Valira*, which descends from the Val Andorra. We here enter a more open part of the valley, 7 M. long and 3 M. broad. 13 M. *Arfá*; 2½ M. *Castellciutat*. About 1 M. farther on lies —

Seo de Urgel, a town of 2800 inhab., which has been the see of a bishop since 840 and possesses a Gothic cathedral. It is also a strong fortress and played a prominent part in the last Carlist war (1874-75).

From Urgel to Puigcerda, 33 M. The bridle-path ascends through the ravines of the Segre valley and the district of *Cerdaña*. 16 M. *Martinet*; 5 M. *Bellver*, with an ancient castle; 5 M. *Bolvir*. — **Puigcerda** (4075 ft.; *Hôt. Tixaires; Hôt. Europa*,), a strongly fortified Spanish frontier-town (2100 inhab.), situated at the point where the *Raur* and *Arabó* flow into the Segre, also played a prominent rôle in the last Carlist war. In the market-place is a statue of its defender, *Cabrinety*. Better quarters are obtained 1½ M. farther on, at the small French town of *Bourg-Madame*. — From Puigcerda a diligence runs to *Ripoll* (p. 235) in 7½ hrs.

From Seo de Urgel to Andorra (a ride of 4 hrs.). The route at first traverses a fertile district on the right bank of the Valira. At (40 min.) *Anserall* we cross to the left bank and then proceed through a ravine to (1⅓ hr.) the Spanish *Frontier Station*. We enter the Republic of Andorra, cross a mountain-torrent named the *Auviña*, and reach (40 min.) *San Julian de Loria*, the first village in Andorra and one of the chief seats of the smuggling that has prevailed on this frontier from time immemorial. — The route follows the right bank of the Valira, passing *Aixobal* and (50 min.) *Santa Coloma*, to (½ hr.) —

Andorra (3510 ft.; *Caloune's Inn*, fair), a small town with 2440 inhab., the capital of the republic, prettily situated at the foot of the *Monte Anclar*. The old Romanesque *Church* contains some good wood-carving. The *Palacio* or *Casa del Valle*, in which the council-general meets and the executive officers live, is a very unpretentious building. Above the door are the arms of Andorra, with the motto: *Domus Concilii, Sedes Justiciae*. On the groundfloor is stabling for the horses of the members of the council.

The council-chamber, upstairs, is surrounded with oaken benches and contains an image of the Saviour. The *Archives* of the republic, including charters said to date from the times of Charlemagne and Louis the Pious, are kept in a cupboard in this room. The cupboard is secured with six locks, the keys of which are held by the six communes (see below) into which the republic is divided. There is thus no chance for a stranger to see its contents. The building also includes bedchambers for the deputies, a school, and a gaol. — Near the town is the Moorish castle of *Carol*, the name of which is connected with Carolus Magnus (Charlemagne).

The **Republic of Andorra**, an Alpine district about 17 M. square (6000 inhab.), in which oats and barley are the only crops, consists of six Pyrenean valleys, wedged in between the French department of Ariège and the Spanish province of Lérida. The six valleys form six communes or parishes (*parroquias*) and are subdivided into 24 *Curarts* (quarters). The latter elect the *Consejo General*, consisting of four councillors from each commune, and these in turn choose their *Syndic* (president). The election of the last requires confirmation from the financial director at Barcelona, as one of his functions is to guarantee the genuineness of the goods exported from Andorra to Spain. — The *Armed Force*, consisting of 600 men (10 per cent of the population), is under the command of the *Viguier*, who calls it together annually. The entire male population capable of bearing arms belongs to the reserve (*somatén*). The officials receive practically no salary; that of the councillors is 12 pesetas and a measure of barley annually, while the members of the government draw six old Catalonian sous (about 92 c.) daily during the session. — There are no taxes in Andorra except the *Quistia* or annual tribute paid to France (1920 p.) and Spain (842 p.) in recognition of their suzerainty. The inhabitants live by cattle-rearing, lumbering, agriculture, and iron-forging. Many of the chief necessaries of life (salt, wine, fish, etc.) are imported from France and Spain. The native of Andorra is possessed of a more than Scottish caution; the Spanish expression '*hacerse el Andorrano*' means to bear oneself with prudence and silence.

24. The Montserrat.

The excursion to Montserrat can be comfortably made from Barcelona in one day by taking an early train and using the mountain-railway from Monistrol. In this case, however, San Jerónimo must be given up. Those who have two days at their disposal will make either the ascent or descent (if not both) on foot or in a carriage, visiting the convent on the first day and San Jerónimo on the second. Those who wish to visit Manresa (p. 257) may drive thither from Monistrol in the evening.

The *Montserrat* (*i.e.* the 'serrated mountain'), the *Montsagrat* or 'sacred mountain' of the Catalans, and the *Monsalwatsch* of the German middle ages, which located here the castle of the Holy Grail, is a mighty mountain-mass rising in almost complete isolation from the plateau of Catalonia. Sharply outlined on every side, and diversified with the most fantastic rock-formations — the Gistaus or 'stone watchmen' of the Arabs — the mountain from a distance looks like a colossal castle. Mr. Edmondo de Amicis likens its jagged sky-line to 'a chain of slender triangles, or a royal crown drawn out till its points resemble the teeth of a saw, or so many sugar loaves ranged in a row'. Mr. Charles Dudley Warner writes that 'another mountain so airy, grotesque, and flame-like does not exist.' The geological kernel of the mountain consists of the reddish clay-slate characteristic of this whole district, and superimposed on this is a firm calcareous conglomerate or pudding-stone, resembl-

ing the conglomerate of the Rigi and often water-worn into holes and fissures. The main axis of the mass runs from N.W. to S.E.; its circumference is about 15 M. Its enormous precipices make the summit seem at first sight inaccessible. On the N.E. side, however, both the road and the rack-and-pinion railway have made use of the projecting terraces to climb circuitously to the convent, which lies about two-thirds of the way up. On the other sides, particularly on the W., the summit may be reached by clambering through the steep and profound crevices known as *Canales*. A huge fissure, called the *Valle Malo*, intersects the crest from N.W. to E. At the N.W. end of it rises the *Turó de San Jerónimo* (4070 ft.), the loftiest peak of the Montserrat. On the E. side the Valle Malo, traversed by the *Torrente de Santa Maria*, descends in huge terraced steps of rock to the Llobregat; on a small promontory of rock rising over one of these terraces is the famous *Monastery*. The Llobregat flows across the N.E. side of the mountain, winds round its S.E. base to Esparraguera, breaks through the coast-range at Martorell, and finally waters the Campiña of Barcelona. Its deep valley, with the village of *Monistrol*, is the chief element in determining the picturesque character of the N.E. side of the mountain. To the S.W. is the olive and vine growing plain of Esparraguera, on a gentle eminence in which lies the village of *Collbató*. On the S.E. the mountain is quite inaccessible. Thus, whether seen from a distance or close at hand, the mountain presents two main façades, that to the N.E. and that to the S.W. The former of these, showing the ridge crowned by the fantastic pinnacles of the 'rocky sentinels', is generally considered finer than the quieter and more idyllic S.W. view. The N.E. slope of the mountain is covered with fine pine woods, its flanks and its summit are clad with evergreen shrubs (*monte bajo* = low wood). The flora of Montserrat is highly interesting, especially in spring.

a. Route viâ Monistrol.

Monistrol is a station on the railway from Barcelona to Lérida (p. 256) and is reached from the former in 1¾-2¼ hrs. (fares 6 p. 15, 4 p. 60, 3 p. 40 c.). In connection with all the trains a MOUNTAIN RAILWAY (toothed wheel system) ascends to the convent in 1 hr. (fares 3 p. 95, 2 p. 50 c.; in the reverse direction 2 p. 95, 1 p. 75 c.). Return-tickets ('ida y vuelta'), available for six days and good for both railways, are issued in Barcelona at the *Despacho Central* (p. 238) and at the *Estación del Norte* (fares 15 p., 10 p. 15, 7 p. 50 c.).

CARRIAGES (2 p. per seat) also meet the trains at Monistrol. Tickets for railway and carriage may also be obtained in Barcelona (fares 7 p. 20, 5 p. 50, 4 p. 10 c.; return-fares 10 p. 45, 8 p. 45, 5 p. 85 c.).

WALKERS should use the mountain-railway as far as the village of Monistrol, whence they can reach the convent in 2½-3 hrs. (down 1½-2 hrs.); in starting from Monistrol station 1 hr. more must be allowed.

The railway-station of *Monistrol* (p. 256) lies on a height on the bank of the *Llobregat*, immediately opposite the Montserrat. It commands a beautiful view.

The MOUNTAIN RAILWAY (best views to the left), built in 1892 and about 5 M. in length, at first descends from the station (633 ft.), with an average gradient of 6 : 100, into the valley of the Llobregat, crossing first the *Riera de Marà* and then the Llobregat itself, by an iron bridge 130 yds. long (443 ft. above the sea). The line then ascends to (2½ M.) *Monistrol Villa*, the station for the village (see below), which lies a little to the S. — Beyond this the railway ascends rapidly along the N. side of the Valle de Santa Maria (see below), with a maximum gradient of 15 : 100, and mounts the terraces of the Montserrat directly to the S.W. As we proceed, we obtain a striking view of the rocky pinnacles *(peñascos)* on the crest of the mountain. Immediately in front of us is the *Turó de San Jerónimo*, at the foot of which nestles the *Chapel of St. Cecilia* (p. 268). More to the left are the *Paso de las Aguilas*, the *Rocas de las Golondrinas* (p. 270; also called *Roca Ancha*), the *Roca de San Patricio*, and the *Roca de las Once* ('Eleven O'Clock Rock'), which serves the inhabitants of Monistrol as a sun-dial. These are followed by the *Roca de San Antonio*, the *Caball Bernat*, and the *Plana la Vella (Vieja)*. — The line now crosses the head of the valley in a wide sweep to the left and runs to the S.E., below the road and close under the crest of the Montserrat. To the left we have a fine view of the valley of the Llobregat and of the distant snow-peaks of the Pyrenees. We finally thread a tunnel below the promontory on which the Chapel of the Apostles (p. 265) stands, and reach (5 M.) the *Monastery of Montserrat* (2910 ft.; p. 267), which we enter by the gate built in 1555.

The *CARRIAGE ROAD up the mountain, constructed by the railway-company in 1859, is also of surpassing beauty. Nearly all the way it affords a superb view of the fantastic rocky forms of the mountain, among which the giant-figure of the Caball Bernat is conspicuous; while its higher portion looks over the valley of the Llobregat to the distant Pyrenees. Leaving the station, the road passes (1¼ M.) *La Bauma*, a workmen's colony, and descends to the S.W. into the valley of the Llobregat, where many factories and mills are driven by power derived from the river. In the river-bed is a sulphur-spring *(manantial sulfurosa)*, and near the high old bridge rises the *Fuente Grande*, which drives several mills. Not far from this spot is the *Fuente Mentirosa*, an intermittent spring; and there are several others of the same kind in the neighbourhood. — Just beyond the bridge the road to the baths of La Puda (p. 256) and to Esparraguera (p. 265) diverges to the left. Our road enters the *Valle de Santa Maria*, at the mouth of which and at the base of the Montserrat lies the (2½ M.) thriving village of *Monistrol* (Posada del Llobregat, fair), surrounded by vineyards and olive-groves. Pop. 2620. A little higher up, 3 M. from the railway-station, stands the *Capilla de la Trinidad*, erected as a memorial of the Morocco campaign of 1860. The footpath mentioned below here diverges to the left. — From this, the lowest terrace of the mountain, the road descends into the

Valle de Santa Maria and then ascends again to the N.E. at an acute angle, crosses the mountain-railway, and reaches a small fir plantation, near which is the farm of *La Calesina* (view). Thence the road ascends the terraces of the mountain in numerous curves and zigzags, until it is joined by the Manresa road (p. 257), coming in from the N. Here it bends sharply to the S. and passes the *Fuente de los Monjes*. Farther on it is joined by the road from Igualada (p. 273) and runs to the S.E. to the *Capilla de los Apóstoles*, which affords a splendid view of the abysses of the Llobregat valley, the sea, the Cueva de la Virgen (p. 269), the Capilla de San Miguel (p. 268), and the huge precipices beneath which lies the monastery. In the war with Napoleon the Spaniards planted a battery on this commanding site. — The road finally leads to the S.W., between the gorge on the left and the convent-buildings high up on the right, passing the *Fuente del Milagro* ('Spring of the Miracle'), and soon reaches the (8 M.) monastery (p. 267), which does not come into view till the very end of our trip.

The Footpath *(Atajo al Monasterio)* from the village of Monistrol to the convent (1¾ hr.; guide advisable, 2½ p.) commands much less fine views than the carriage-road, to which its only superiority is that of being about ½ hr. shorter. It leads to the S.E. from the Capilla de la Trinidad (p. 264), ascends steeply along the E. side of the mountain and farther up joins the path to the Cueva de la Virgen (p. 269), which may be visited before going on to the convent.

b. Route viâ Collbató.

From Barcelona we travel by the inland railway to Tarragona as far as *Martorell* (p. 273; 1-1½ hr.; fares 4 p., 3 p. 40, 2 p. 45 c.). In summer an omnibus *('tartana')* plies daily from Martorell to (2 hrs.) *Collbató* (1½ p.); in winter, however, it stops at *Esparraguera* (1 p.), whence a private carriage must be hired for Collbató (about 5 fr.). From Collbató bridle-paths ascend to the convent (2 hrs., viâ San Jerónimo 3½-4 hrs.). Tickets are issued at the *Despacho Central* (p. 238) and the *Estación de Francia* at Barcelona for the whole trip, including the railway, the drive to Collbató, and a saddle-horse thence to the convent by the direct path (fares 8 p., 7 p. 40, 5 p. 60 c.).

Martorell, see p. 273. — The route to the Montserrat follows the Barcelona and Saragossa highroad as far as Esparraguera. The fertile plain is covered with corn-fields, olive-groves, and vineyards. Near *Abrera* is a gorge, beyond which we traverse the valley of the *Maquernella*, fording that river in the absence of a bridge.

6 M. *Esparraguera* (Posada del Montserrat), with a fine church containing a beautifully carved organ. A road leads hence to La Puda (p. 256) and Monistrol (p. 256). — Our route also quits the highroad and ascends gradually to —

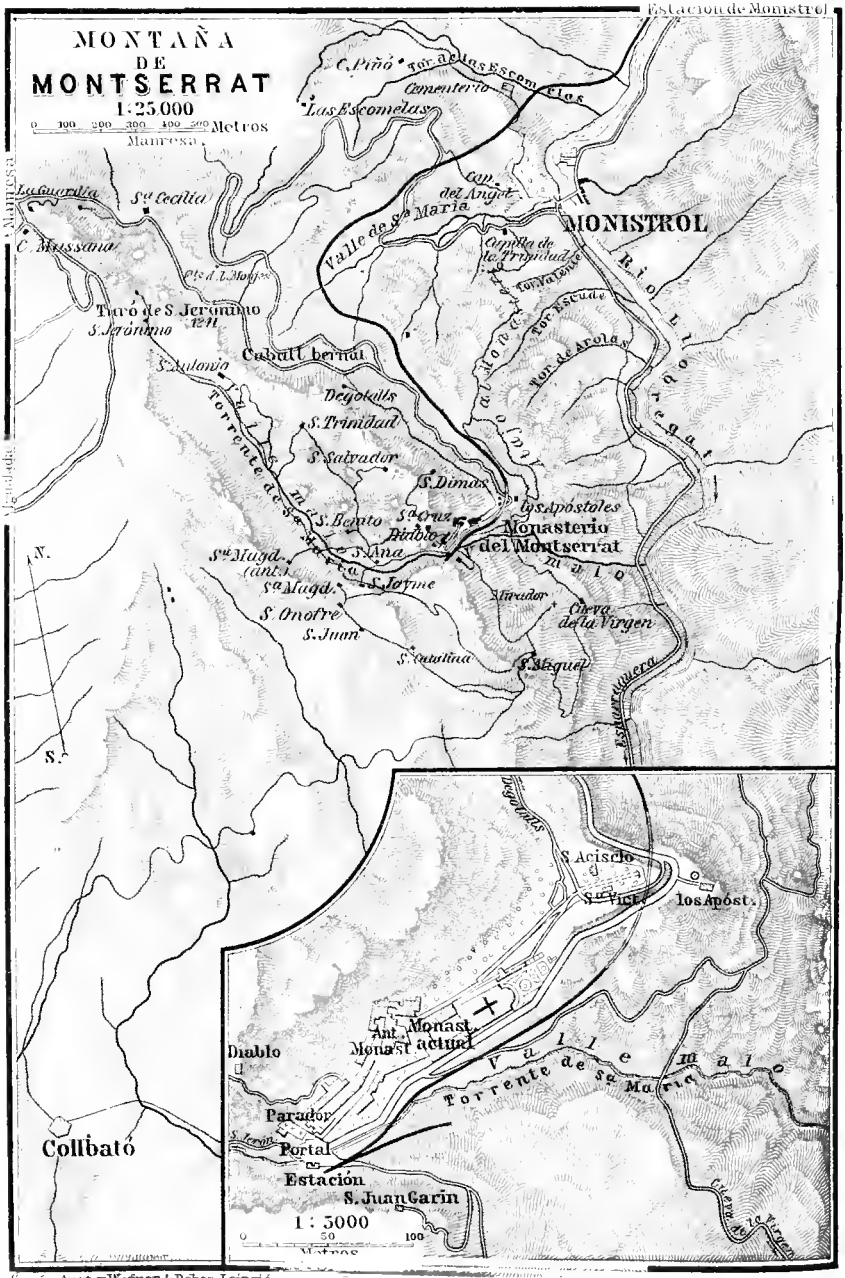
9½ M. **Collbató** (**Fonda Vacarisas*, unpretending, R. and board, including luncheon for consumption at San Jerónimo, 6 p.; interesting visitors' book), a prettily situated village, owing its name to the old castle of *Gató* (now called *Torre del Moro*). It affords a fine view of the rocky wall of the Montserrat, about 1300 ft. in

height. A white spot halfway up marks the entrance of the *Cuevas de Salitre* (saltpetre cave).

A visit to the cave (there and back 3 hrs.) is hardly worth the trouble. The landlord of the inn at Collbató provides a guide (3½ p.), torches (*antorcha;* 2½ p. each; one enough for 2 pers.), and Bengal fire (3 p. each; not indispensable). The path (up ¾, down ½ hr.) descends through the village, passes a spring, and then ascends rather rapidly. The last part of it, consisting of steps of stone and wood, is unpleasant for those inclined to giddiness. The fatiguing visitation of the cave takes about 1¾ hr. The most interesting part is the entrance itself, where a large block of rock has fallen from the roof. Fanciful names have been given to different parts of the cavern, such as *La Esperanza*, *El Camarin*, *El Tocador de las Silfides*, *Pozo del Diablo*, *Gruta de las Stalactites*, and *Gruta de la Dama Blanca*. The temperature gradually rises from 50° Fahr. at the entrance to 68° in the inner recesses.

Direct Path from Collbató to the Convent, 2 hrs. (guide, desirable, for the day 3 p. and food, with horse 5 p.). — We at first follow the road skirting the base of the mountain towards the N.W. After 20 min. we diverge to the right and ascend in countless windings. After 40 min. more we pass the *Fuente Seca* (now walled in), a spring which dried up when the Fuente del Milagro (p. 265) was formed. In ¾ hr. we reach the crest of the ridge, where our path is joined on the left by that coming from the Ermitas and San Jerónimo (see below). We then pass the Capilla de San Miguel (p. 268) and reach the convent (p. 267) in 20-25 min. more.

From Collbató to the Monastery viâ San Jerónimo, 3½-4 hrs. (guide necessary; horse and 'mozo' provided by the landlord at Collbató for 6 p., including food; in winter luncheon must be taken from Collbató, but later on a restaurant is opened at San Jerónimo). The bridle-path is somewhat uncomfortable, but as a whole this is one of the finest trips on the Montserrat. — We follow the above-mentioned road, pass (20 min.) the beginning of the direct path (see above), and in 10 min. more, near the *Viña Nova*, ascend to the right, through pine-woods. To the right are the *Artiga Alta* and *Artiga Baja*, separated by the *Canal de las Yedras* (Catalan *Euras*), or Gorge of the Ivy. To the left is the *Canal del Puente*, with its huge circus of rock. We now ascend the *Vueltas del Puente*. To the right towers the *Castillo*, an outlier of the *Sierra de las Paparras*. The flanks of the mountain are clothed with evergreen shrubs. Farther up we reach a ridge, where we have the *Clot de la Sajolida* to the left, and the *Monte de San Juan* or the *Rocas de Santa Magdalena la Vieja* to the right. In front rises the *Albarda Castellana* (p. 269). In 1¾ hr. we reach the crest, where we obtain a fine view of the Valle Malo (p. 263), with the *Caball Bernat* and the *Dedos*, between which the distant Montseny is visible. In ¼ hr. our path joins that from the convent and ascends to the left, partly in shade, through the steep gorge of the *Valle Malo* (p. 263). In 20 min. more we reach the height of *San Jerónimo* (p. 269). The descent hence to the convent takes 1-1½ hr. (see pp. 269, 268).



Geogr. Anst. v. Wagner & Debes, Leipzig

c. The Monastery and its Neighbourhood.

Adjoining the *Parador*, where the carriages pull up, is the *Despacho de Aposentos*. Here we must at once register our names, in order to secure a room. No charge is made for rooms, but it is usual to give 2½-5 p. per night. A special permission is necessary for a stay of more than three days. Candles (25 c. each) may also be procured in the Despacho.

Meals are usually taken in the *Fonda* to the S. of the entrance (almuerzo or comida 2½-4 p.), but it is advisable to bring provisions from Barcelona. Poor visitors receive food gratis in the Despacho de Comestibles. Adjoining the Fonda is a fair *Café*.

Guide 5 p. per day; to the various points of interest, see below and tariff posted up in the Despacho. — *Saddle Horses (Cabalgaduras)* are also supplied at fixed prices.

The **Monasterio del Montserrat** (2910 ft.), one of the oldest and most celebrated convents in Spain, was founded, according to the legend of the miraculous image of the Virgin (p. 268), as a nunnery in 880; but it seems probable that there was a Benedictine settlement here before the incursion of the Moors in 717. In 976 it was restored to the Benedictine Order and peopled with monks from Ripoll (p. 235). In 1410 Pope Benedict XIII. raised it to the dignity of an independent abbey, but it was again subordinated to the Bishop of Barcelona in 1874. It formerly possessed immense wealth, but lost nearly all its movable property in the War of Independence (1808-14), while it was deprived of its real estate in 1835 on the suppression of the convent in consequence of the Carlist rising. In the first of these categories was its famous library, including a number of priceless MSS. At present there are about a score of monks. Their chief occupation is the management of a school of ecclesiastical music *(La Escolanía)*, the members of which generally sing the Salve in the church at the time of Ave Maria *(La Oración)*. The annual number of visitors and pilgrims to the convent is said to be about 60,000. The chief festival is on Sept. 8th.

The buildings at the entrance give on a large court, shaded with plane-trees, where a small market is held nearly every morning. To the left is the Old Monastery, in front the New Monastery.

The Old Monastery *(Antiguo Monasterio*, Cat. *Antich Monastir)* is for the most part in ruins. The main points of interest are the Gothic cloisters of 1460, the unfinished bell-tower of the same century, and the façade of the old church. On the groundfloor of the *Aposentos de San Plácido* is a small museum, containing old capitals and other architectural fragments, relics of old tombstones, etc.

The New Monastery *(Monasterio Actual)* consists of an imposing *Church*, occupying one side of an arcaded court called the *Pórtico Moderno*, and of the secular buildings on the other three sides of the court. The latter were built under Ferdinand VII., but were left unfinished owing to the troubles of 1835. The church was built in the Renaissance style under Philip II. (1560-92) and was much injured by fire in 1811. In 1880 a Romanesque apse was added to it.

Interior. The aisleless nave is 225 ft. long, 52 ft. wide, and 109 ft. high. It is flanked on each side with six chapels, each 23 ft. deep. Above

the first four chapels are galleries, like those at the Escorial; the last two, to the right and left, are enclosed by lofty rejas. Above the high-altar, surrounded by four ever-burning candles, is *La Santa Imagen* (Cat. *Santa Imatje*), a small wooden figure of the Virgin, blackened by age. According to the legend, it was made by St. Luke and brought to Spain by St. Peter; for its rediscovery in 880, see p. 269. — Ignatius Loyola, after abandoning his military life in consequence of wounds received at the defence of Pampeluna in 1521, hung up his weapons before this image and devoted himself to the service of Christ and the Virgin. The Santa Imagen is shown only at 10 a.m. ('visitar la Virgen'), usually to the chanting of one of the priests. — The *Sacristy* contains the valuable wardrobe and jewels of the holy image. — Adjoining the sacristy is the entrance to the *Crypt*, in which the monks are buried.

A door in the N.W. angle of the Portico Moderno (to the right as we leave the church) leads to a passage flanked with walls. Ascending to the right at the end of this, we reach *El Mirador de los Monjes, or convent-garden, situated on a terrace below the precipices of the mountain and commanding splendid views of the Llobregat valley and the Pyrenees. The garden is, unfortunately, seldom open to visitors. In front, on a promontory, are the *Capilla de San Acisclo* and the *Capilla de Santa Victoria*.

From the Cap. de San Acisclo the **Camino de los Degotalls*, a level path $^3/_4$M. long, runs to the N.W., skirting the base of the cliffs, to the so-called *Degotalls* ('drops'), a kind of grotto with a spring. This is, perhaps, the finest walk the Montserrat affords. The vegetation is exuberant and the view most extensive. The latter embraces the whole of Catalonia and a considerable part of Aragon; the entire chain of the Pyrenees from the Maladetta to the Canigou, and the Mediterranean to the S.E. At our feet, apparently within a stone's throw, lies Monistrol. Along the cliffs runs a pipe carrying water to the convent. — Another short path descends to the right of the Chapel of St. Acisclo to the Capilla de los Apóstoles (p. 265).

Walking Trips from the Monastery. — 1. We follow the Monistrol road (p. 264) and then (left) the Igualada road to the (1 hr.) Capilla de Santa Cecilia (guide $2^1/_2$ p., superfluous), at the base of the Turó de San Jerónimo. The chapel was built in 872, and a small convent was added about a century later. The most interesting feature is the *Campanário de Espadaña*, or bell-tower. Adjacent is a small inn. — Near this point lay the *Castillo Marro*, one of the Christian fastnesses on the Montserrat in the 9th century. The others were the castles of *Montsiat*, *Otger*, *Collbató*, and *Guardia*.

2. By the Collbató bridle-path to the S.E. to (18-20 min.) the Capilla de San Miguel (guide, superfluous, 1 p.). From the chapel we may descend for 5 min. towards the N.E. to a cross named *Mirador*, whence a precipice over 2000 ft. in height descends to the valley of the Llobregat. Just below the cross, but not visible from it, is the Cueva de la Virgen (p. 269). The monastery looks very singular from this point of view. To the N.E. is the Montseny. — From the path to St. Michael's Chapel another footpath leads to the right to the cave of the legendary Juan Gari, a hermit who died in

898, after having inflicted the severest penances on himself for his evil treatment of Riquilda, daughter of Count Wilfrid the Shaggy (p. 229). The entrance is marked by a black cross on the face of the rock.

3. The 'Sendero de Santa Maria', marked by numerous finger posts (guide 1 p., unnecessary), descends from the convent to (1/2 hr.) the Santuario de la Cueva or *Cueva de la Virgen* (not accessible in winter). This was erected at the end of the 17th cent. over the grotto in which the miraculous image of the Virgin (p. 268) was hidden in 717 on the invasion of the Moors. It was found again by shepherds in 880, and an attempt was made to carry it to Manresa. The image, however, refused to stir beyond a spot now marked by a stone cross with an inscription, just to the E. of the convent; and it was this miracle that led to the erection of the latter.

4. To San Jerónimo (2 hrs., there and back 3-4 hrs.; guide, 2 1/2 p., desirable). We follow the Collbató bridle-path as above to (18-20 min.) the *Capilla de San Miguel*, about 5-6 min. beyond which is a finger-post indicating the route to (1 1/4 hr.) Collbató (p. 265) to the left. We here follow the path to the right, which sweeps round the *Trenca Barrals* towards the Valle Malo, affording fine views of the country round Collbató and Esparraguera. On and among the rocks we see the picturesquely situated remains of the hermitages of *Santiago*, *Santa Catalina*, *San Onofre*, *San Juan*, and *Santa Magdalena la Vieja*. In 12-15 min.. above the *Ermita de Santa Ana*, we reach the **Valle Malo** (p. 263), an imposing mountain valley, traversed by the *Torrente de Santa Maria* and popularly believed to have been formed at the moment of Christ's death on the cross.

We may also reach the Ermita de Santa Ana in about 20 min. by a footpath which is shorter than the bridle-path, but not nearly so picturesque. For this route we turn to the right on emerging from the portal of the monastery and ascend by the so-called 'Jacob's Ladder' through the narrow Valle Malo.

Farther on the path follows the Torrente de Santa Maria, the first and fairly level portion traversing the *Llano de Víboras*. The ridges on both sides of the valley are topped by the fantastic *Peñascos*, or 'Guardians of the Holy Grail', some of which are 300 ft. high. To the right are the *Caball Bernat*, the *Rocas de San Antonio*, with the hermitage of that name (reached by a stiff climb of 1/2 hr.), the *Calavera* (skull), and the *Dedos* (fingers) or *Flautas* (flutes), also called the *Procesion de Monjes* (procession of monks). To the left is the *Albarda Castellana*, or Castilian saddle. On the right side are the *Ermitas de San Benito*, *de la Trinidad*, *de San Dimas*, and other hermitages. Near San Dimas lay the castle of Monsiat (p. 268).

The hermitage of **San Jerónimo** (Cat. *Sant Jeroni*) lies about 1 hr. to the N.W. of Santa Ana, just below the culminating peak of the mountain, which is reached hence in 20 min. by a scramble over smooth and slippery rocks (caution necessary). The summit, known as *El Mirador*, *La Miranda*, or the *Turó de San Jerónimo*

(4070 ft.), commands a superb **Panorama of the Catalonian mountains and plains, extending on the N. to the Pyrenees and on the E. and S. far over the Mediterranean, where even the Balearic Islands may be made out on exceptionally clear days. The view of the Montserrat itself is also interesting. Among the nearer points (not already mentioned) are the *Gigante Encantado* (the enchanted giant), the *Montgros*, the *Plana de los Rayos* (lightnings), and the *Ecos*, with their sheer and dizzy cliffs. The iron ring in the rock was formerly used for mooring a small chapel. — The landlord of the Collbató inn opens a restaurant at the hermitage of San Jerónimo from May to the end of Oct. (excellent water from a cistern in the rock).

Steady-headed mountaineers may climb from San Jerónimo the (1/4 hr.) *Rocas de las Golondrinas* ('swallow-rocks'), which rise boldly to the N. of the *Roca Moncau* or *del Moro*.

The ascent of the *Montgros* (2 1/2 hrs. from the monastery) is interesting but difficult (guide indispensable).

25. From Barcelona viâ San Vicente de Calders to Réus

(Saragossa, Madrid).

The coast-railway from Barcelona to Réus forms the most direct and important line of communication between Barcelona and Saragossa (Madrid); the inland railway viâ Martorell is mostly used for local traffic, but is of importance for the visitor to Montserrat.

a. Coast Railway viâ Villanueva y Geltrú.

66 M. Railway (two through-trains daily, in the height of summer five; to Madrid one only) in 3 1/4-7 1/4 hrs. (fares 14 p. 70, 11 p. 15, 7 p. 25 c.). The express train mentioned at p. 225 also performs the journey thrice weekly in 2 1/4 hrs. Passengers travelling direct from Barcelona to *Lérida* viâ Montblanch (Poblet) quit this line at *Roda de Bará* (p. 271). — Trains leave Barcelona from the Estación de Francia. *Despacho Central*, see p. 238. Best views to the left. — Railway-restaurants at *Barcelona*, *Villanueva y Geltrú*, *Roda de Bará*, and *San Vicente de Calders*.

Barcelona, see p. 238. — The train traverses the suburban districts of (5 M.) *Sans* and (5 1/2 M.) *Bordeta* (junction for *Martorell*, p. 273), with their gardens, fields, and factories. To the left rises the Montjuich (p. 255), with the W. cemetery; to the right is the *Montaña de San Pedro Mártir* (p. 255), with the villages of *Esplugas* and *San Just*. The line touches the beautiful *Campiña de Barcelona*, crosses the Llobregat by an iron bridge, 380 ft. long, and reaches (9 1/2 M.) *Prat Llobregat*, a pleasant little town on the right bank of the river, near the sea, with several Artesian wells.

We now traverse an attractive undulating district, with vineyards and olive-groves. 14 1/2 M. *Gavá y Viladecans*. Beyond the ruins of the old *Castillo de Arampruñá* is (17 M.) *Castelldefels*, a poor fishing-village with a small Romanesque church and remains of mediæval fortifications.

At (18 M.) *Vallbona* we approach the margin of the sea, and then traverse the barren and precipitous heights of the *Costas de Garraf*. The dwarf-palms or palmetto-scrub (Chamærops humilis) growing here

is used as fuel. The numerous tunnels allow the merest glimpses of the sea. Several mountain-torrents are crossed.

26 M. *Sitges* (Fonda Suburense), a pleasant seaport with 3100 inhab., is favourably known for its wine. Near it is the *Santuario de Nuestra Señora del Vinyet.* — We continue to skirt the sea, crossing the *Riera de Caniellas* and several torrents.

31 M. **Villanueva y Geltrú** *(Fonda Nacional; Rail. Restaurant)*, a thriving commercial town with a pop. of 11,840. The *Museo Balaguer*, founded by the Catalan poet Victor Balaguer, contains Egyptian and Roman antiquities, paintings and sculptures, an ethnographical collection, and a valuable library with MSS. from Poblet (p. 282), Paular (p. 125), and other places. British vice-consul.

The railway intersects a large part of the town and threads a tunnel. Just beyond (34 M.) *Cubellas* we cross the *Foix*, a river forming the boundary between the provinces of Barcelona and *Tarragona.* — At (39½ M.) *Calafell* we turn away from the sea, crossing the *Riera de Bisbal* and the tracks of the railway to Tarragona.

42 M. **San Vicente de Calders** *(Rail. Restaurant)*, the junction for the Barcelona and Tarragona line (R. 26) and the terminus of the inland railway (see p. 273).

As we proceed, the triumphal Portal de Bará (p. 274) is seen to the left. — 47 M. *Roda de Bará* (Rail. Restaurant).

From Roda de Bara to Picamoixons (for *Lérida*), 18 M., railway (three trains daily) in 1-1½ hr. (fares 4 p. 20, 3 p. 15, 2 p. 10 c.).—The railway diverges to the N.W. from the main line. Tunnel. Numerous vineyards. — 5 M. *Salamó.* Beyond three tunnels we cross the *Gayá.* From (8½ M.) *Vilabella* or from Valls (see below) we may visit the old Cistercian convent of **Santas Creus**, situated 3½ M. to the N., in the valley of the Gaya, near *Vilabrodona.* The convent was founded by Ramon Berenguer IV. in 1157 and was almost wholly destroyed in the popular rising against the monks in 1835. It is the burial-place of Pedro III. of Aragon (d. 1285) and of the celebrated Admiral Roger de Lauria (see p. 276), who defeated the French fleet of Charles of Anjou at Naples in 1284. — 10 M. *Nulles.* — 13½ M. **Valls**, an industrial town of 11,800 inhab., with well-preserved walls and towers. A diligence runs hence to Tarragona (p. 274). — We now cross several mountain-torrents and thread a tunnel. — 18 M. *Picamoixons*, see p. 281.

The Reus line runs towards the W. and enters the wine-growing hill-district of *Coll de Montera.* To the left we have several distant views of the sea. — 48 M. *Pobla;* 51 M. *Riera.* — We traverse several tunnels, cuttings, and viaducts, cross the Gayá (see above), and reach (52½ M.) *Catllar.* Beyond (57 M.) *Secuita Perafort* the train crosses the highroad from Tarragona to Lérida and then the *Francolí* (p. 281). From (59½ M.) *Morell*, where we have a wide view on the left extending to Tarragona, we descend to —

66 M. **Réus** *(Hôt. de Paris)*, a prosperous industrial town with 26,750 inhab., situated at the base of a range of hills. It was the birthplace of the celebrated painter *Mariano Fortuny* (p. lxxxvi) and of *General Prim* (1814-70), who was created Count of Réus in 1843. His sword is preserved in the town-hall. The site of the old fortifications is now occupied by a promenade named the

Arrabal. The octagonal tower (206 ft. high) of the church of *San Pedro* commands a view reaching to the sea. About the beginning of the present century English manufacturers introduced cotton-spinning, which now employs 5000 looms and has made Reus the second manufacturing town of Catalonia. Silk, linen, leather, soap, machinery, and other goods are also made here; and Réus is likewise known for its 'champagne' and other imitation French wines. The manufacturing population is one of the most unruly in Spain.

From Réus to *Saragossa*, see R. 20; to *Lérida*, see R. 28.

b. Inland Railway viâ Martorell.

76 M. Railway (three through-trains daily) in 4¾-6¾ hrs. (fares 14 p. 60, 11 p. 35, 7 p. 30 c.). There is also a local train from Barcelona to *Martorell*. Trains start from the *Estación de Francia* (p. 238). Tickets to the *Montserrat*, see p. 265. — The inland railway diverges from the coast line at *Bordeta*, and re-unites with it at *San Vicente de Calders*. — There are no railway-restaurants *en route*.

From *Barcelona* to (5½ M.) *Bordeta*, see p. 270. — Our line runs to the N.W., through the valley of the Llobregat.

7½ M. *Hospitalet Llobregat*, a town with 4975 inhab., beyond which we see the agricultural institute of *San Isidro* to the left, while on the right, in front, rises the *Montserrat* (p. 262). — 9½ M. *Cornellá Llobregat*, on the *Acéquia de la Infanta*, with silk-mills. On a hill to the left lies *San Boy Llobregat*, the parish-church of which is known as the 'Cathedral of the Llohregat'. — We now descend into the valley of the Llohregat itself.

11 M. *San Feliú Llobregat.* The sides of the valley, consisting of clay intermingled with blocks of stone, are worn into huge furrows by the rain. Numerous unwalled terraces *(gradería)* and artificial caverns are seen. The tawny soil bears no crops unless artificially irrigated. — 13½ M. *Molins de Rey*, in a fruitful region, is known for its bridge of 15 arches, carrying the Villafranca road (p. 273) across the Llohregat.

At *Vallirana*, 7½ M. to the S.W., the Villafranca road crosses the interesting *Puente del Lladoner*, a two-storied viaduct built at the end of the 18th century. The first stage consists of 7 arches, 28 ft. in span, the second of 13 arches, 40 ft. in height.

The railway keeps to the left bank of the Llohregat, passing under the village of *Pallejá* by a tunnel. — 15½ M. *Papiol*, with an old castle. The Montserrat becomes more conspicuous, its formations recalling the Dolomites of S. Tyrol. Wells and other apparatus for irrigation are seen in the fields. On the S. side of the Llohregat lies the village of *San Andrés de la Barca.* We approach closely to the river and thread a tunnel. On issuing from the latter, we see to the left the **Puente del Diablo*, an old Roman bridge. It probably consisted originally of three small arches, two of which seem to have been replaced at some time or other by the present high and pointed main arch, on the top of which is a small gate. On the left bank, near which a smaller arch has been cut through the masonry,

stands a much damaged Roman *Triumphal Arch.* The last of the numerous reconstructions of the bridge was made in 1753. Below the bridge the Llobregat penetrates the *Montañas de Ordal* by a deep ravine.

21½ M. **Martorell**, a town with 3500 inhab., at the confluence of the Llobregat and the *Noya*, is the station for the ascent of the Montserrat from the S.E. (comp. p. 265). The mountain here shows itself in its full grandeur, with Collbató and the beautiful plain of the Llobregat at its base.

A Branch Railway (24½ M., in 1½-1¾ hr.; fares 4 p. 70, 3 p. 55, 2 p. 35 c.) runs to the N.W. from Martorell, along the S.W. side of the Montserrat, to **Igualada**, an industrial town on the Noya, with 10,200 inhabitants. From Igualada there is a road to the *Monastery of Montserrat* (p. 267) viâ *Casa Massana* and the *Capilla de Santa Cecilia* (p. 268). A diligence runs from Igualada to *San Guim* (p. 258).

The main line ascends to the S.W., through the valley of the *Noya*, to the plateau of Villafranca. The stream is crossed repeatedly, and the Montserrat remains prominent in the view.

A little beyond (25 M.) *Gelida* we see the ruins of a castle and a church with a Catalonian bell-tower. The slopes are strewn with great blocks of stone. We traverse a cutting 90 ft. deep.

29½ M. *San Sadurní* or *San Saturnino de Noya*, the *Noela* of Pliny, ascribes its foundation and its name to Noah and bears an ark in its coat-of-arms. — We pass through a cutting ¾ M. long, the sides of which are faced with tiles to prevent the constant oozing out of the moist clay. The scenery is monotonous. A few groves of pines are passed. The line ascends a little, quits the valley of the Noya, threads a tunnel, and reaches the main plateau at (34 M.) *La Granada.* — We then descend to —

37 M. **Villafranca del Panadés**, a town of 8000 inhab., forming the focus of the wine-growing district of *Panadés.* To the N.W. rise the *Montañas de Montagut* (3125 ft.), to the S.E. the ridge of *La Morella* (1950 ft.), to the N.E. the Montserrat. The town contains a much-modernized church with a bell-tower of the 14th cent., an old palace of the Kings of Aragon, the palace of the Barons de Rocafort, and an old pilgrims' hospital *(Pia Almoina).* — About 7 M. to the N.W. lies *San Martin de Sarroca*, with an excellently preserved Romanesque church of the 11th century.

40 M. *Monjos.* — 44½ M. *Arbós*, on the hill to the left, is the first place in the province of *Tarragona.* To the right are the heights of the *Panadés.* The church of San Julian, with its three towers, is worth seeing. On the façade are statues of the four great Latin Fathers of the Church, St. Julian, and the Virgin. — The train descends to the S.W. into the productive wine-agowing district of (48½ M.) *Vendrell*, a town with 4770 inhab. and rlofty bell-tower, which rises in three stages and is surmounted by a revolving figure.

52 M. *San Vicente de Calders*, and thence to (76 M.) *Reus*, see p. 271.

26. From Barcelona viâ San Vicente de Calders to Tarragona *(Tortosa, Valencia).*

57 M. or 67 M. RAILWAY *(Ferrocarriles de Tarragona á Barcelona y Francia)* in 3½-5 hrs. (fares 12 p. 75, 9 p. 95, 6 p. 40 c.). One through-train runs daily by the coast-railway (3½ hrs.) viâ *Villanueva y Geltrú* (p. 271), two by the inland line viâ *Martorell* (p. 273). Two trains daily run through to *Valencia* in 12-12¾ hrs., one on each line (227 or 237 M.; fares 42 p. 25, 28 p. 95, 20 p. 45 c.). — The trains start from the Estación de Francia (p. 238). *Despacho Central*, see p. 238. — Railway-restaurants at *Barcelona*, *Villanueva y Geltrú*, *San Vicente de Calders*, and *Tarragona*.

From *Barcelona* to (42 M. or 52 M.) *San Vicente de Calders*, see R. 25.

The Tarragona line runs close to the sea, the sandy beach of which is fringed with aloes. — About 3 M. beyond San Vicente, on a hill to the right, stands the so-called *Portal de Barâ*, a Roman triumphal arch, 40 ft. high and with a span of 16 ft. On each side are two (partly modern) pilasters. The inscription, not now extant but recorded by early travellers, ran: 'ex testamento L. Licini L. F. Serg. Suræ consecratum'. This connects the arch with the wealthy Lucius Licinius Sura, mentioned by Dion Cassius, and refers its erection to the beginning of the 2nd cent. of the Christian era. A Roman road ran below the archway.

48½ (58½) M. *Torredembarra*, a fishing-village on *Cape Gros*, is the most convenient starting-point for a visit to the above-mentioned monument. — 50 (60) M. *Altafulla*, finely situated on a height. The railway crosses the *Gayâ* and recedes from the sea.

On the hill to the right, above the sandy *Playas Llargas*, on the road from Barcelona to Tarragona, lies the so-called **Sepulcro de los Escipiones**, a Roman monument from the end of the 1st cent. of the present era. It is a square structure, 27 ft. high, rising in two stages from a stepped platform. On the front are two captives used as Atlantes. The inscriptions are now illegible. The belief that this is the tomb of the brothers Gnæus and Cornelius Scipio, both of whom fell at Anitorgis (p. 225), has no solid foundation. The monument, which commands a fine view of the sea and Tarragona, may be visited from the latter (3 M.) or from Altafulla.

The railway again skirts the coast, and then runs through a deep cutting, 1100 yds. long, to the right of which is the high-lying city.

57 (67) M. *Tarragona.*

27. Tarragona.

Railway Station (*Estación*; Pl. C, 4), to the S. of the town, near the harbour. *Omnibuses* (fare, incl. luggage, ½-1 p.) run hence to the hotels.

Hotels. *GRAND HÔTEL DE PARIS (Pl. a; D, E, 2), Rambla San Carlos 6, adjoining the infantry barracks, with baths, pens. 10 p.; HOTEL EUROPA (Pl. b; D, 2), Rambla San Juan, pens. 8 p.; HOT. DEL CENTRO (Pl. c; D, 2), Rambla San Juan, opposite the last, all three unpretending.

Cafés. *Café de Tarragona*, *Café de Paris*, *Café del Centro*, all in the Rambla San Juan; *Café de España*, Rambla San Carlos.

Theatres. *Teatro Principal* (Pl. D, 2), Rambla San Carlos; *Teatro del Ateneo*. — **Bull Ring** (*Plaza de Toros*), to the W. of the new town, with room for 17,500 spectators (fine view from the uppermost gallery).

TARRAGONA
1 : 13.700
0 50 100 200 300 400
Metros
N.
S.
Carretera de Reus
Acequia mayor
Puerta de Lérida
Baluarte de Orleans
Limeta de San Carlos
Calle de Ronda
Calle del Gobernador
Calle de Cervantes
Calle de la Unión
Calle de Bedina
Calle de Pons Icart
Calle de Adriano
Calle de Gerona
Calle de Apodaca
Calle del Mar
Calle de Castellano
Calle de Castellarnau
Calle de Miserichordia
Calle de Nueva
Calle de San Miguel
Calle de Toledo
Calle de Orosio
Calle de la Paz
Calle de Barcelona
Calle de Reloj
Calle de Real
Calle de Jaime I
Fuerte Real
Baluarte de Maria Amalia
Puerta de Francolí
Pl.ª de los Infantes
San Juan
Pl.ª de Isabel II
Pl.ª de Fernando
Baluarte de S. Pablo
Baluarte de S. Francisco
Puerta de S. Francisco
Museo Prov.l Consist.l
Rambla de San Carlos
Rambla de San Juan
Rambla de S.n Agust.n
Teatro Princ.e
Hospit.l
Pl.ª del Rosario
Baluarte del Rosario
Pl.ª del Pallol
Pl.ª del Palacio
Palac.o Arzobispal
Seminario conciliar
Catedral
Llano de la Catedral
Cuartel
Mataderо público
Bateria San Fernando
Puerta de San Antonio
Casa Provinc.l de Beneficencia
Pl.ª del Rey
Torreón de Pilatos
Baluarte de San Clemente
Puerta de Barcelona
Puerta de S.ta Clara
Presidio
Paseo de Santa Clara
Roger de Lauria
Bal.te de Cervantes
Cuesta de Toro
Estación
Cochera
Cementerio
Camino del Angel
Torto a Reus
Barrio de Pescadores
Barcelona
PUERTO
MAR MEDITERRÁNEO
Capitanía del Puerto
Muelle de Levante

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Plan of Visit. *Tarragona* is much less often visited than it deserves, as it possesses not only an almost unique survival in its *Cyclopean Walls*, but also, in the *Cathedral*, a noble specimen of mediæval architecture. Those who wish to see all that the town has to offer, as well as the *Roman Aqueduct* (p. 281), the *Tomb of the Scipios* (p. 274), and the *Portal de Bará* (p. 274), may pass two or three days here with pleasure and profit. Those who devote only one day to Tarragona should walk from the station by the *Paseo de Santa Clara* (p. 276; views) to the *Puerta de San Antonio* (p. 276), and afterwards visit the *Cathedral* (p. 277), with its cloisters, the *Cyclopean-Roman Walls* (p. 280), and the *Museum* (p. 280).

Tarragona, with 25,360 inhab., the capital of a province and the seat of an archbishop, who shares with that of Toledo the title of Primate of Spain, is picturesquely situated on a hill rising steeply from the sea to a height of about 530 ft. It has a large harbour. The highest point, the seat of the ancient citadel, is now occupied by the cathedral, the archiepiscopal palace, and a seminary for priests. These form the nucleus of the OLD TOWN, with its narrow and irregular streets, still enclosed on three sides by gigantic walls and bounded on the S.E. by the Plaza de la Fuente, which was once the Roman circus. The houses are largely built out of the remains of ancient buildings, and stones with Roman inscriptions and fragments of Roman sculptures are met at every step. The rest of the area of Tarragona is occupied by the NEW TOWN, intersected in its entire width by the Rambla de San Carlos and the Rambla de San Juan.

The trade of Tarragona, especially in wine, is in a very prosperous condition. Large underground storehouses (bodegas) are stocked with the precious vintages of the Campo de Tarragona (p. 281), the Campiña de Réus, and the Priorato (p. 226).

The foundation of the original rocky fastness of *Tárraco* is ascribed to the *Kessetanians*, an Iberian tribe, many of whose coins have been found in and near Tarragona. They were the builders of the old walls (p. 280). In B.C. 218, during the Second Punic War, it was captured by *Gnaeus* and *Publius Cornelius Scipio*, who selected it as the Roman headquarters in Spain in opposition to New Carthage (p. 336) and constructed here a large harbour and important fortifications. As a Roman colony (*Colonia triumphalis*, so named from the triumphs of its creator, Julius Cæsar) it became the seat of one of the four *Conventus Juridici*, or judicial districts, into which *Hispania Citerior* (exclusive of Asturia and Gallæcia) was divided (New Carthage, Tarraco, Cæsar-Augusta, Clunia). Augustus, who resided here in the winter of B.C. 26, made it the capital of the whole province, which was henceforth generally known as *Hispania Tarraconensis*. He adorned the city with numerous magnificent buildings, and the citizens on their part erected a temple to the Divus Augustus, which became the headquarters of the provincial cult of the Goddess Roma and the deified emperors. This temple was afterwards restored by Hadrian. Remains of various other temples, a circus, a theatre, thermæ, and other buildings also testify to the wealth of one of the greatest Roman settlements in Spain. Its inhabitants cultivated flax, engaged in numerous industries, and carried on a thriving trade. Martial and Pliny celebrate the sunny shores (aprica litora) of Tarraco, and its wines which rivalled those of Falernian vintage.

In the Christian period Tarraco became the see of an archbishop. In 475 the Visigoths under Euric captured the city, destroyed part of it, and

removed the bishopric to Vich (p. 235). It again suffered reverses through its capture by the Moors in 713. Under the Counts of Barcelona the archbishop was restored (1089), but the city remained in a state of decay. Trade left it for the Christian Barcelona and the Moorish Valencia. During the War of Independence Tarragona was occupied by the English, but on June 29th, 1811, after a gallant resistance, it was taken and plundered by the French under Suchet. The fortifications are in ruins, but it still ranks as a 'Plaza de Armas', and the traveller had better refrain from making sketches in its streets.

To the N. of the *Railway Station* (Pl. C, 4) lies a large open space, on one side of which are the so-called *Despeñaperros* ('dog precipices'). Several streets lead hence to the N.E. to the Rambla de San Juan (Pl. C, D, 2, 3), a wide, tree-shaded thoroughfare, with the principal hotels, cafés, and shops (comp. p. 274). At its S.E. end, opposite the Paseo de Santa Clara (see below), is a large bronze statue of *Admiral Roger de Lauria* (p. 271), by Felix Ferrer (1889). — A little farther up is the Rambla de San Carlos (Pl. D, E, 2), the second street of the new town, containing the *Teatro Principal* (p. 274), the church of *San Francisco* (with high-altar in the form of a Roman triumphal arch), the *Infantry Barracks*, and the *Grand Hôtel de Paris* (p. 274). From the N.W. end of this street we have a fine view of the attractive Campo de Tarragona (p. 281) and the mountains of the Priorato (p. 226). At the S.E. end of the Rambla are the *Parque de Artilleria*, or artillery arsenal, constructed almost wholly of Roman remains, and the *Torre de Carlos Quinto*. These adjoin the —

***Paseo de Santa Clara** (Pl. E, 3, 2), a promenade constructed on the remains of the Roman walls (p. 280) and affording wide and beautiful views of the sea, the harbour, and the coast. Below stretches a dreary coast-plain, traversed by the road to Barcelona. Close to the shore stands the *Presidio* (Pl. E, 3), a large prison popularly known as *El Milagro* ('the miracle', after a chapel of the Virgin). Adjacent are the remains of a *Roman Theatre*.

Farther on in the Paseo de Santa Clara, to the left, rises the **Torreón de Pilatos** (Pl. E, 2), another prison, supposed to be a part of the fortifications of the Augustan period. The name is due to the groundless belief that Pontius Pilate was a native of Tarraco. — In the Plaza del Rey, to the N. of the Torreón but not directly accessible from the Paseo de Santa Clara, is a pretty fountain with the figure of a nymph.

At the end of the paseo, on the edge of the town-hill, here descending abruptly to the S., is the **Casa Provincial de Beneficencia** (Pl. F, 2), with its charming flower-garden, perhaps the loveliest point in Tarragona. In front of the garden-gate stands *La Cruz de San Antonio*, a richly carved Renaissance column, with reliefs.

We now turn to the N. and pass through the *Puerta de San Antonio* (Pl. F, 2) into the labyrinth of streets composing the old town. By following the Calle de la Merced to the left and then the Calle Plaza del Aceite and the Calle Nueva del Patriarca to the right, we reach the Llano de la Catedral (Pl. E, 1; vegetable-market in

the morning), which is also reached by a flight of 19 steps (two modern fountains at the foot) from the Calle Mayor (p. 280). In this plaza, to the right of the façade of the cathedral, is a house with a fine *ajimez* window with four lights.

The ***Cathedral** (Pl. E, 1), begun on the site of a mosque soon after the expulsion of the Moors (1118), dates mainly from the end of the 12th and the first half of the 13th cent., with additions of the 14-18th cent., and is one of the most brilliant examples of the late-Romanesque Transition style. A certain *Frater Bernardus* (d. 1256) is named as the 'magister operis', and he is very probably the actual designer of the building. The total length of the church is about 320 ft.; the nave is 163 ft. long and 53 ft. wide; the aisles are 25 ft. in width. The chapels flanking the aisles were added in the 15-18th centuries. The transept is 160 ft. long and 50 ft. wide, with an octagonal cimborio above the crossing. The capilla mayor, 93 ft. long, is flanked by two smaller apses. At the angle formed by the apse and the S. transept rises a steeple (205 ft. high), the octagonal part of which seems to date from the beginning of the 14th century. Comp. pp. xliv, xlviii.

No good general view is obtainable of the exterior of the cathedral with its numerous additions, the cloisters to the N.E., and the old church of Santa Tecla (p. 280) to the S.E. Among the best-seen portions are the S. transept and the N.W. lateral chapels with their *azulejo* roofs. The *West Façade, built of a light-coloured stone to which time has imparted a golden brown tone, was begun in 1278 but left unfinished in its upper part. In the centre is a deep Gothic portal, enclosed by massive buttresses and surmounted by a tympanum pierced with rich geometrical tracery, while over this is a large rose-window, like those seen in the cathedrals of N. France. The beautiful tracery and sculptures of the main portal are by *Maestre Bartolomé* (p. xlviii). The latter include figures of the Virgin and Child, Prophets and Apostles, and a relief of the Last Judgment. The clumsy figures on the buttresses are a later addition by *Jaime Castayls* (1375). The iron-mounted doors, with their artistically executed hinges, knockers, and copper nails, were presented in 1510 by *Archbp. Gonzalo de Heredia.* To the right and left are two smaller Romanesque side-portals; above that to the N. is a fine group of the Adoration of the Magi (13th cent.).

The Interior, except the side-chapels and the 14th cent. windows of the nave, belongs to the 13th cent. and produces an effect of great solemnity and majesty. The roof is borne by 14 mighty piers, each about 35 ft. in circumference; these are strengthened, in harmony with the developed Romanesque style, by half-columns with richly sculptured capitals, from which the arches spring.

The Coro, made of marble and sandstone, dates from the 14th century. At its W. side is an iron-mounted door. Adjacent is the tomb of *King James I. of Aragon* (*Jaime el Conquistador*; d. 1276),

erected in 1856 to replace the ruined monument at Poblet (p. 282), the remains of which have been used in the new work. Inside the coro are two rows of well-carved choir-stalls by *Francisco Gomar* of Saragossa (1478-93). The bishop's throne is in the Renaissance style. The richly carved organ is by *Jaime Amigó* of Tortosa (1563). The E. end of the coro is separated from the transept by an iron reja, to the right and left of which are pulpits and old holy-water basins (beginning of the 13th cent.). — Against the outside of the N. wall of the coro is the small Capilla del Santo Sepulcro, with a sculptured Pietà of 1494, placed on a late-Roman sarcophagus.

The Side Chapels are shown by the sacristan for a fee of $^1/_2$-1 p. The two first (right and left) were added in the Gothic style in the 15th cent., the others date from the 16-18th cent. and are in the Renaissance and baroque styles. The Capilla de la Anunciacion (2nd to the left) contains the fine Renaissance monument of *Archbp. Luis de Cardona* (d. 1531). In the Capilla de la Concepcion (3rd to the left) are the rich baroque tombs of *Canon Didaco Girón de Robolledo* (d. 1682) and his brother *Godofredo*. The 1st chapel to the right is the Baptistry, also called the *Capilla de las Virgenes*; it contains an ancient marble sarcophagus or bath, now used as a font. The Capilla de Santa Tecla (3rd to the right), erected in 1760-75, contains the relics of the tutelary saint of Tarragona, on whose day (Sept. 23rd) the cathedral is hung with 52 pieces of Flemish tapestry *(tapices)* of the 16-17th centuries. In the Capilla de Santa Lucia (5th to the right) is a relief of Christ in the Temple (16th cent.).

The Transept, with its octagonal lantern and large rose-windows, produces an effect of great space and light. The magnificent stained glass in the rose-windows was executed by *Juan Guas* in 1574; that in the N. window has been in part restored. The chandeliers are modern. — The N. arm of the transept is adjoined by the Capilla del Santisimo Sacramento, erected under Archbp. Antonio Agustin (d. 1586) in the Renaissance style; the columns are said to have been brought from the Forum Romanum.

The Capilla Mayor, with its small windows and semicircular termination, and the two small apses to its right and left, are the oldest parts of the building. The Gothic *Retablo (p. lx) is adorned with good statues of the Virgin and Child and of SS. Thecla and Paul, and also with most minutely executed reliefs by *Pedro Juan de Tarragona* and *Guillon de Mota* (1426-34), representing scenes from the lives of Christ and St. Thecla. Behind the high-altar is an ancient window, with three Byzantine columns and a sarcophagus, said to contain the bones of Archbp. Cyprian (d. 688). — To the right of the high-altar is the marble monument of *Archbp. Juan de Aragon* (d. 1334). The beautiful marble pavement deserves attention.

In the S. (right) lateral apse is the entrance to the **Campanario**, or tower, which may be ascended (199 steps) for the sake of the view. The topmost bell is known as 'Copona'.

From the N.E. part of the church, adjoining the N. transept, we enter the **Cloisters, which date mainly from the first half of the 13th cent. and are among the most beautiful in Spain. Their unusual position, to the N.E. of the church, is doubtless due to such special reasons as the nature of the site and the presence of older buildings on the S. side. The cloisters of Chester Cathedral lie to the N. of the church for similar reasons.

The beautiful *Portal*, which was originally an open archway without a door, has finely carved engaged shafts on each jamb and is divided into two parts by a central column. On the capital of this central shaft are carved the Nativity, the Journey of the Magi, and the Adoration of the Holy Child. In the tympanum is the Saviour in an aureole, snrrounded by the symbols of the Evangelists.

The Cloisters themselves are about 150 ft. square. The central garth is filled with oleanders and other evergreens, contrasting delightfully with the masonry of the buildings. The surrounding walks are roofed with quadripartite groining, supported, on the side next the court, by engaged shafts placed against the piers. Each bay has three round arches divided by coupled shafts; above are two circular openings. Some of the latter still retain their Moresque tracery, which casts most pictnresque shadows on the beautiful flooring. The capitals of the columns are adorned with motives drawn from the animal or vegetable world. Some of these are of a humorons character; one represents a company of rats carrying a cat on a bier, which, bowever, suddenly revives from its connterfeited death and springs upon its would-be grave-diggers (abacus of third column to the right of the doorway from the cathedral). — In the S.E. corner of the cloisters is the entrance to the old Chapter House, now the *Capilla de Corpore Christi*, with statues of the Virgin and twelve saints (15th cent.; comp. p. lix). Adjacent, to the left, are the *Archives* and the new *Aula Capitular*. — The *Capilla de Santa Maria Magdalena*, to the right of the chapter-house, contains a good altar-piece of the 15th century. — On the W. wall, between the side-entrance to the Capilla del Santisimo Sacramento (p. 278) and the portal leading to the Calle de las Carnicerias del Cabildo (see below), is a small Moorish window, said to be a prayer-niche or mihrâb (?); the Cufic inscription shows that it dates from the year of the Hegira 347 (958 A.D.). Adjacent are a fine Roman architrave from the temple of Jupiter, with festoons and bncrania (others in the museum), and mediæval fragments, gravestones, and the like.

We now ascend through the Calle de las Carnicerías del Cabildo, in the lower part of which, to the right (No. 6), are immured two stones with Roman inscriptions and one with an Arabic inscription. The Calle ends at the Plaza del Palacio and the **Palacio Arzobispal** (archiepiscopal palace; Pl. E, 1), a building of the beginning of the 19th cent., with an old fortified tower (not always accessible). It stands on the highest point in Tarragona, on the site of the old Roman citadel, and commands a beautiful view. In the walls of the court are immured a few Roman tombstones, among others that (No. 4) of a young charioteer *(auriga)*, of whom the metrical inscription reports that he would rather have died in the circus than of fever.

From the Plaza del Palacio we now proceed to the E. through the Calle de San Pablo. Here, to the left, is the large Seminario Conciliar (Pl. F, 1), or priests' seminary, built in 1885. Its court contains (left) the *Capilla de San Pablo*, built in the Romanesque Transition style at the beginning of the 13th century. — To the right, at the corner of the Calle de Vilamitjana, stands the small

church of *Santa Tecla*, built in the 12th cent. and the original cathedral of Tarragona. Passing it, we return along the Calle de Vilamitjana to the Llano de la Catedral (p. 276).

Opposite the W. façade of the cathedral the Calle Mayor (p. 277) and the Bajada de la Misericordia descend rapidly to the PLAZA DE LA FUENTE (Pl. D, 2), or *Plaza de la Constitución*, the shape of which indicates that it is the successor of the Roman circus. In front of the house No. 43 is an *Old Roman Well*, 150 ft. deep, which may be descended on application at the Museo Provincial.

At the N. end of the plaza stands the *Casa Consistorial*, containing the **Museo Arqueológico Provincial** (Pl. D, 1, 2), an interesting collection of ancient and mediæval objects. The museum is open on week-days, 9-1 and 2.30-5 (conserje $^1/_2$-1 p.; catalogue 2 p.). Entrance by the last door to the right.

ENTRANCE ROOM. Fragments of columns, capitals, sarcophagi, and other Roman objects found in Tarragona, including a mill *(mola)*. — MAIN ROOM (left). Negro boy as bearer of a bronze lamp; torso of the goddess Pomona; torso of a young Roman patrician; statuette of Juno; torso of Venus; Roman mosaics with the head of Medusa, etc.; marble *Torso of a youthful Bacchus, with soft and beautiful forms; antique busts of the Emperors Hadrian, Trajan, Marcus Aurelius, and L. Aurelius Verus; amphoræ; weapons; model of the above-mentioned old Roman well. Parchment roll with miniature portraits of the Counts of Barcelona and Kings of Aragon down to Martin I. the Humane (d. 1410). Collection of coins, with valuable Phœnician, Iberian, and ancient Roman specimens. — ROOM OPPOSITE THE ENTRANCE. Recumbent effigy of the Conde de Santa Coloma; part of the old tomb of King James I. (p. 277); fine sepulchral statuettes and azulejos from Poblet (p. 282).

From the Casa Consistorial a number of narrow streets lead to the N.E. to the *Puerta del Rosario* (Pl. D, 1). A little farther on, in the Bajada del Rosario, are the imposing remains of the prehistoric ***Cyclopean Walls**, the chief lion of Tarragona, which enclose the highest part of the town. On the N., S., and E. side they are preserved almost without interruption for a distance of 2 M., but the height varies from 10 ft. to 35 ft. On the W. side nothing is left but the foundations. The lowest course consists of enormous unhewn blocks, 11-13 ft. long, $6^1/_2$ ft. wide, and 5 ft. high. The wall is strengthened with square towers, and the six extant gates show the most primitive construction. The rows above these prehistoric foundations (p. 275) were probably added by native workmen under the oversight of the Scipios, and some of the stones on the inner side bear Iberian masons' marks. Still higher is Roman work of the time of Augustus. The best-preserved part adjoins the Puerta del Rosario. It is well worth while, however, to make the entire circuit of the walls by the footpath diverging to the E. from the road to the Cementerio and the Alto del Olivo (p. 281) and leading to another road. The charming views alone repay the excursion.

The lower part of the new town, to the W. of the Rambla de San Juan (p. 276), is uninteresting. An interesting walk may,

however, be taken through the *Barrio de Pescadores*, or seamen's quarter, to the W. (beyond Pl. A, 3), most of the houses in which are coloured light-blue.

The **Harbour** (*Puerto;* Pl. A, B, 4) is sheltered on the S.E. by the *Muelle de Levante*, a mole 1400 yds. long, with a lighthouse at the end of it. This was originally constructed by *Arnau Bonchs* in 1491, partly with the fragments of the Roman Theatre (p. 276), but since then it has been greatly enlarged. It commands the finest view of the town and the mountains of the Priorato; and it always affords an attractive promenade, particularly when the E. wind hurls the waves against its seaward face. — The ancient harbour, also used by the Moors, lay where the lowest part of the new town to the W. now is. The last relics of the ancient Roman mole were recently removed.

Excursions. The most interesting is that to the OLD ROMAN AQUEDUCT on the road to Valls (p. 271). The distance is about 2½ M. The charge for a carriage and pair is about 10 p.; or the Valls diligence (twice or thrice daily) may be used in going. — The road leaves the town by the Puerta del Rosario (p. 280), touches the *Cementerio* with its beautiful cypresses, and then (10 min.) passes the **Alto del Olivo**, a ruined fort commanding a noble view (evening-light best). The ***Roman Aqueduct**, popularly known as the *Acueducto de las Ferreras* or *Pont del Diable*, is one of the most imposing monuments of the Roman period in Spain. It was built, perhaps about the beginning of the imperial epoch, to bring the water of the distant Gayá (p. 271) to Tarragona through one of the side valleys of the Francolí. The structure consists of two tiers, the lower with 11, the upper with 25 arches. The length of the lower tier is 240 ft., its height 43 ft.; the upper is 712 ft. long and 109 ft. high. The whole length of the aqueduct, which was restored to use in 1781-1800, is about 22 M.; part of it is subterranean.

Other excursions may be made to the *Portal de Bará* (p. 274); to the so-called *Tomb of the Scipios* (see p. 274); to *Montblanch* and *Poblet* (see p. 282).

28. From Tarragona to Lérida viâ Reus.

64 M. RAILWAY (two through-trains daily) in 3¾ hrs. (fares 12 p. 40, 9 p. 30, 6 p. 80 c.). There are no refreshment rooms on the way.

Tarragona, see p. 274. — The railway traverses the fertile plain of Tarragona, with its luxuriant vineyards and groves of olive, almond, and walnut, and crosses the *Francolí* (the *Tulcis* of the Romans) and the *Boetla*. — 5½ M. *Vilaseca*, near the Cabo Salóu (S.E.) and the station of *Salóu*, on the railway to Tortosa (p. 282).

At (10 M.) **Reus** (p. 271) our line crosses the railway from Barcelona to Saragossa (RR. 25, 20).

We now run towards the N.W., at first skirting the range of hills that bounds the valley of the Francolí on the W. and then following the river itself. — 14½ M. *Selva;* 18 M. *Alcover;* 21½ M. *Plana-Picamoixons*, the junction of the branch-line to *Roda de Bará* (and *Barcelona*); 23 M. *La Riva;* 24½ M. *Vilavert.*

27½ M. *Montblanch*, a small town of 5500 inhab. in the valley of the Francolí, with old walls, gates, and towers.

About 6 M. to the N.W. of Montblanch, in a valley of the *Sierra de Prades* opening near Espluga del Francolí (see below), lies the famous Cistercian abbey of **Poblet**, surnamed *El Santo*, after St. Poblet, to whom the Moors granted the whole district of the *Hardeta*. *Ramon Berenguer IV.* built the convent, which became the burial-place of the Kings of Aragon and afterwards of the Counts of Segorbe and Cardona. The Romanesque church, with its domed tower, the beautiful cloisters, and the chapter-house (14th cent.) were plundered and partly destroyed in 1822-35. The royal monuments also suffered, and that of Jaime I. has been removed to Tarragona (p. 277). The existing remains are, however, very imposing and deserve a visit. The sadly mutilated retablo mayor is a magnificent piece of Renaissance carving, perhaps by Berruguete. Philip, Duke of Wharton, 'that strangest meteor of the eighteenth century', died at Poblet in 1731. Comp. p. lix.

We continue to ascend the Francolí valley to the N.W. — 31 M. *Espluga del Francolí*, 3 M. from Poblet and the best starting-point for a visit to the convent on foot. — The railway now leaves the river and begins to climb the *Sierra de Prades*. 34 M. *Vimbodí*, on the E. slope of the sierra. The highest point reached by the line is 3316 ft. above the sea. We then descend on the W. into the province of *Lérida*. — Beyond (39½ M.) *Vinaixa* lies a hilly district named the *Coll del Grano de Vinaixa*. 46 M. *Floresta*. We cross the *Brugent*. — 48½ M. *Borjas*, situated in the *Llano de Urgel*, on the bank of the *Canal de Urgel*. 52½ M. *Juneda*; 57 M. *Puigvert-Artesa*.

64 M. *Lérida*, see p. 259.

29. From Tarragona to Tortosa *(Valencia)*.

52½ M. Railway (four trains daily) in 2½-4¾ hrs.; fares 9 p. 10, 5 p. 80, 4 p. 30 c. (to Valencia, 171 M., two through-trains daily in 9 hrs.). — The journey is interesting, though some desolate tracts are traversed. Best views to the left. — Railway-restaurants at *Tarragona* and *Tortosa*.

Tarragona, see p. 274. — For a time the line runs parallel with that to Lérida (R. 28), affording good views to the right of the fertile Campo de Tarragona and the Priorato Mts. (p. 226), and to the left of the sea and promontory of *Salóu*, the N. side of which we skirt.

8 M. *Salóu*, the port of Reus (p. 271). A little to the N. lies *Vilaseca* (p. 281). On the top of the cape is a watch-tower *(atalaya)*. Farther on we traverse a fertile district, with palms, carob-trees, hazelnut, and almond-trees.

12 M. *Cambrils*. The church has a lofty fortress-like tower, with battlemented passage-way supported on brackets. — The lovely plain is watered by the *Riudecañes*. The mountains draw near the coast. To the left is an old telegraph-station; farther on, close to the sea, are some picturesque ruins. — Suddenly the scene changes, and we enter a treeless district overgrown with low palmetto-scrub (p. 270). The loose stones are here and there piled up into walls to enclose small patches of tilled land.

20½ M. *Hospitalet*, with an old hospital for pilgrims, the four towers of which are seen to the left, near the sea. — The arid limestone soil produces little but lavender, thyme, dwarf-palms, junipers, and heath. To the right stretches a chain of barren hills, with

the *Castillo de Balaguer*. To the left shimmers the white sand of the seashore. The oven-like huts of the shepherds recall the Orient. — The railway crosses several ramblas, enclosed by low green shrubs.

30½ M. *Ametlla*, a fishing-village to the left, with several *nórias* (water-wheels). We traverse another desolate region and intersect some hills. To the W. is the *Castillo de Perelló;* in front is the *Delta of the Ebro*, projecting on the left far into the sea and outlined by a strip of white beach. Beyond it, to the S., rises the *Montsia* (p. 295).

44½ M. *Ampolla*, beautifully situated on the *Golfo de San Jorge*, which here contracts to form the *Puerto del Fangal.* A wide view is obtained of the Maremma-like delta of the Ebro, with its innumerable canals and ponds. To the E. is the *Lighthouse of Fangal* and to the S.E. the lofty lighthouse on the *Cabo de Tortosa*, about 15 M. from Amposta. — To the left stands a church, with a square, castle-like tower.

46½ M. *Amposta*, the station for the small town of that name (2100 inhab.), which lies about 3 M. to the S.W., on the right bank of the Ebro and near the beginning of its delta. The river is not yet visible from the railway.

In order to avoid the sand-banks of the Ebro, a canal has been constructed from Amposta to the port of *San Carlos de la Rápita*, on the excellent *Puerto de los Alfaques* ('sand-banks'). The river forks and reaches the sea through two channels, the *Gola del Norte* and the *Gola del Sur*, which enclose the island of *Buda.*

The train now turns to the N.W. and ascends the valley of the Ebro. The soil here is stony and thin, but wonders have been worked by artificial irrigation and careful tillage. Beyond a cutting we obtain a grand view of the *Monte Caro* (2820 ft.) and other mountains to the W. of Tortosa, at the base of which is spread a wide plain with *nórias* (water-wheels), palms, and olive-groves.

52½ M. **Tortosa** *(Fonda de Europa; Rail. Restaurant)*, the see of a bishop, with 23,300 inhab., lies on the *Ebro*, which here emerges from its mountain-fastnesses and enters the beautiful Campiña.

Under the Romans the town was named *Julia Augusta Dertosa* and enjoyed the right of coinage. As the key of the Ebro, it was long an object of contention between the Moors and the Christians. Louis the Pious, son of Charlemagne, besieged it in vain in 809 and captured it in 811. The Moors soon recaptured it and made it a haunt of pirates. A special crusade was proclaimed against it by Pope Eugenius III., and Tortosa was finally taken from the Moors in 1148 by Ramon Berenguer IV., aided by Knights Templar, Pisans, and Genoese. In the following year the Moors returned to the attack and were beaten off only by the heroism of the women. In return Ramon Berenguer invested the women with the red sash of the order of *La Hacha* (axe) and permitted them henceforth to import their clothes free of duty and to precede the men at marriages.

The CATHEDRAL was originally built in 1158-78 by *Bishop Gaufredo* on the site of a mosque erected by 'Abderrahmân III. in 914. In its present Gothic form it dates from 1347, but the exterior has been grievously marred by baroque additions. The fine choir-stalls are by *Cristóbal de Salamanca* (1588-93). The reja and the pulpits

also deserve attention. The sacristy contains a Moorish helmet and a Cufic inscription relating to the building of the mosque. In the Capilla de Santa Candia are the tombs of the first four bishops (down to 1254). The so-called *Almudena*, or tower, is of Moorish origin. The *Chapter Library* possesses about 350 MSS.

A visit may also be paid to the Renaissance *Colegio* and to the ruined *Castillo*. — The *Alameda*, to the S. of the railway-station, affords a good view of the town.

From Tortosa to *Valencia*, see R. 31.

30. Excursion to the Balearic Islands.

The Balearic Islands are reached by the STEAMERS of the *Isleña Marítima*, *Compañia Mallorquina de Vapores*, which has its headqnarters in Palma (Majorca). — TO PALMA FROM BARCELONA (agents, *Sureda y Rubirosa*, Plaza del Palacio 2) every Tues. & Frid. evening in 13 hrs. (fares 26 p., 15 p. 50 c.; from Palma on the same days); from VALENCIA every Thurs. evening, viâ Iviza, in 21 hrs. (fares 35 p. 50, 25 p. 50 c.; return on Wed. morning); from ALICANTE at noon on Mon., viâ Iviza, in 20 hrs. (fares 35 p. 50, 25 p. 50 c.; return on Sat. forenoon). — Steamers of the same company also ply from *Barcelona* to *Sóller* (p. 288) in 10 hrs. (every Sun.) and to *Alcudia* in 11 hrs. (ev. Wed.), and from *Palma* (ev. Sat. afternoon) to *Port Mahon* (p. 239) in 12 hrs.

The **Balearic Archipelago** *(las Islas Baleares)* consists of two groups of islands: *a.* the Balearic Islands proper, comprising *Majorca* or *Mallorca* (1350 sq. M. in extens.) and *Menorca* (293 sq. M.), together with some adjacent islets; *b.* the islands known to the ancients as *Pityusae* ('Isles of Pines'), including *Iviza* or *Ibiza* (230 sq. M.), *Formentera* (38 sq. M.), and some smaller islets. All these islands belong geologically to the mountain system of Andalusia, which is prolonged by a submarine ridge extending from Cape Nao towards the N.E. and re-appears distinctly in Majorca, with its central plain and abrupt N.W. and S.E. coasts. The original inhabitants, Iberian like the name of the islands, were subdued by the Carthaginians. The town of Port Mahon still bears the name of its Carthaginian founder, *Mago*, brother of Hannibal (206 B.C.). The Roman consul *G. Caecilius Metellus*, who was surnamed *Balearicus* for his conquest of the islands, founded *Palma* ('palm of victory') and *Pollentia* ('the powerful'). The islands were subsequently in the hands of the Vandals, the Romans of the Eastern Empire, the Moors, and Jaime I. of Aragon ('el Conquistador'; 1230). For a time they formed the 'Kingdom of Majorca', but they were definitively united with Aragon in the 14th century. The island of Minorca was in the hands of the British in 1713-56, 1763-82, and 1798-1802, and was occupied by the French in 1756-63. The Balearic Isles now form a province of Spain, administered by a Captain General at Palma.

The present inhabitants (350,000 in number) are mainly occupied in the export of wine, fruit, marble, limestone, and salt. The Balearic breeds of swine and mules are held in high esteem. The Majorcan dialect, like the Catalan, resembles the Provençal. Almost the only relic of the national costume is the rebozillo of the women, a white muslin head-cloth, fastened under the chin.

Most visitors to the Balearic Islands start from *Barcelona* (142 M.; departure, comp. p. 238). As we leave the harbour we enjoy a fine view of the Catalonian mountains, with the Montseny (p. 235) to the right and the saw-teeth of the Montserrat (p. 262) to the left. Next morning we come in sight of the precipitous N.W. coast of

Geogr. Anst. von Wagner & Debes, Leipzig

gr. Anst. v. Wagner & Debes, Leipzig

Majorca, with its ancient watch-towers, and enter the bay of Palma. — The steamers from *Alicante* (150 M.) and from *Valencia* (162 M.) pass, after 11-12 hrs., between the mountainous island of *Iviza*, culminating in the *Atalayasa* (1560 ft.), and the flat island of *Formentera*. They touch at *Iviza* (British vice-consulate), the capital of the former, a town with 7600 inhab., an old castle, and a cathedral, and reach Palma in 9 hrs. more.

Palma. — The steamer lies to at the quay *(Muelle)*.

Hotels. Grand Hôtel (to be opened in Oct., 1901); Hôt. Continental, Calle San Miguel (Pl. C, 1. 2); Hôt. de Mallorca, Calle del Conquistador 18 (Pl. B, 2, 3), pens. 6 p., omn. at the quay (landlord, *José Barnils*, speaks a little French), these two very fair; Fonda Balear, Plaza Mayor (Pl. B, C, 2). — *Café Gambrinus*, Paseo del Borne (p. 287).

Carriages *(Carruajes)* for hire stand at the beginning of the Calle de la Marina, the end of the Rambla, and elsewhere. Drive within the town, 1st hr. 1½, each hr. more 1 p.; at night 2¼ and 1½ p. For drives in the environs a bargain should be made on a similar basis. The *Galeretas* (10-15 p. per day) are vehicles peculiar to Majorca.

Steamboat Office *(Isleña Marítima)*, Calle de Palacio 26 (Pl. B, 3, 2).

Club: *Circulo Mallorquin*, Calle del Conquistador and Calle de Palacio.

Bankers. *Canut (Crédit Lyonnais)*, Calle de la Concepcion 16.

British Consul, *Señ. B. Bosch y Cerda.*

On excursions it is advisable to take provisions, as the inns in the smaller towns are very poor.

Palma or *Palma de Mallorca*, the capital of *Majorca* and of the province of the Balearic Islands, the headquarters of the Captain General, and the see of a bishop, is a city of 62,525 inhab., carrying on a prosperous trade and engaged in the manufacture of woollen cloth and other articles. It lies picturesquely on and at the base of a flat hill, which rises at the head of the *Bay of Palma*, an indentation of the S. coast, 12 M. deep and protected by modern fortifications. On the E. side of the harbour stands the cathedral, a superb monument of the period after the expulsion of the Moors, which dominates the view over land and sea. To the W., on the left side of the jetty, is the Lonja (p. 286), testifying to the former commercial prosperity of the town.

The Calle de la Marina (Pl. B, 2), forming the N. prolongation of the jetty, leads between the cathedral and the Lonja into the town. To the right is the lower part of the castle of Almudaina (p. 286), which has been transformed into a barrack. At the Plaza de la Libertad, a triangular open space with a *Glorieta* (p. xl), the street forks, the prolongation in a straight direction being named the *Calle de la Constitucion* (p. 286). We follow the Calle del Conquistador to the right and then take the first side-street to the right *(Calle de la Seo)*, ascend the steps to the *Calle de Palacio* (at No. 81 a fine Renaissance window), and proceed to the Plaza de la Seo, with the cathedral.

The ***Cathedral** (*la Seo;* Pl. B, 3), a striking building of golden-brown sandstone, was begun in the early-Gothic style by Jaime I.; the nave was completed in 1380, the rest of the building at the beginning of the 17th century. The W. façade has been renewed in

the Gothic style since 1850, but the *Puerta Mayor* dates from the end of the 16th century. The late-Gothic *Puerta del Mirador* (S. portal) is elaborately adorned with sculpture. By the side of the *Puerta de la Almoina* (N. portal), which is simpler in treatment, rises a campanile resembling the keep of a castle. This, however, like the E. choir, is obstructed by adjoining houses.

The **Interior**, generally entered by the N. portal, strikes one by its air of dignified simplicity. It is 323 ft. in length (357 ft., including the E. chapel) and 131 ft. in breadth (184 ft., with the chapels). The nave vaulting, with a span of 62½ ft., is one of the largest in any mediæval building (comp. p. 233). The nave is separated from the aisles (33 ft. in width) by slender columns, seven on each side. There are good stained-glass windows in the E. choir and at the W. end. — The Capilla de San Gerónimo, in the N. aisle, contains the tomb (1811) of the brave Majorcan, the *Marqués de la Romana*, who brought back from Denmark, with English aid, a division of Spanish troops enrolled under Napoleon (1808), and took part in the War of Liberation. The monument includes a portrait-bust of the Duke of Wellington. — In the Sala Capitular, reached by a door in the left aisle, below the organ, is the flat tomb (borne by four lions) of *Bishop Gil Muñoz* (d. 1424), who, on the death of Benedict XIII. (p. 296), was elected anti-pope (Clement VIII.). — The marble sarcophagus in the Capilla Real, behind the high-altar, placed here in 1779, contains the mummified corpse of *Jaime II.* (d. 1311).

To the E. of the cathedral is the *Palacio Episcopal*, a dignified late-Renaissance structure erected in 1616. — The open space in front of the S. side of the cathedral commands a beautiful view of the sea.

Opposite the W. portal of the cathedral is the entrance to the Castillo de la Almudaina (Pl. B, 3), now generally known as the *Palacio Real*. In its present form this is a somewhat unlovely pile, accommodating the *Capitania General*, the *Audiencia* (courts of law), and other official authorities. Few relics are left of the brilliant royal palace it represents. In the court is the *Capilla de Santa Ana*, a Gothic chapel with a Romanesque portal.

The ***Lonja** (Pl. A, 3), once the Exchange, is a very characteristic sandstone building of the first half of the 15th cent., resembling a Gothic castle. There are four corner-towers, and the roof is surrounded by a kind of parapet. The interior (conserje, Calle de Remulares 13) is divided into three parts by six twisted columns and contains the modest nucleus of a provincial museum. The tracery in the doorways and windows deserves attention. A winding staircase ascends to the roof and to the top of one of the corner-towers, affording an opportunity of studying the elaborate sculptural ornamentation of the exterior as well as an extensive view. — The *Edificio del Consulado* (the old court of commerce), to the N.W. of the Lonja, has a charming Renaissance loggia on the side next the harbour. It is connected with the *Escuela de la Lonja*, formerly a church, the Gothic façade of which (E.) is reached by the Calle de la Lonja, skirting the N. side of the Lonja.

The Calle de la Constitución (Pl. B, 2), the N. prolongation of the Calle de la Marina and the Plaza de la Libertad (p. 285),

forms, with the *Paséo* or *Salón del Borne*, the chief promenade of the town and is much frequented on winter-days and summer-evenings. It contains various cafés and clubs. At its N. end, to the left (Nos. 29 and 31), is the tasteful Renaissance palace of the *Marqués Sollerich-Morell* (entr. from the back, Calle de San Cayetano 22; fine court).

The CALLE DE LA UNIÓN leads hence to the E. to the *Plaza del Mercado* (No. 14, Palacio Berga-Zaforteza) and the *Plaza del Teatro*, with the *Theatre* (Pl. 3; B, 2), built in 1860. Thence the *Calle de la Riera* runs in a curve to the *Rambla* (Pl. B, 2, 1), a wide street, shaded by plane-trees and ending at the Puerta de Jesús.

The lanes to the right, before we reach the theatre, debouch on the PLAZA MAYÓR (Pl. B, C, 2), where a busy vegetable-market is held every morning. — The *Calle de San Miguël*, running hence towards the N. (Puerta Pintada, Rail. Station, see p. 289), is one of the chief thoroughfares of the town. To the right, at the corner of the Plazuela del Olivar, stands *San Antonio de Viana* (Pl. C, 1), a church with a charming elliptical court, surrounded by a two-storied arcade (entr. by No. 86, the 'Juzgados de primera instancia', formerly an hospital).

To the S.W. of the Plaza Mayor are several busy streets. By following the *Calle de Cererols*, the *Calle de la Bolseria* (r.), and the *Calle de Colón*, we reach the Plaza del Rastrillo and the PLAZA DE CORT (Pl. B, 2). Here stand the modern *Casa de la Diputación Provincial* (Pl. 2) and the *Casa Consistorial* (town-hall; Pl. 1), the latter a Renaissance edifice containing numerous portraits of eminent Majorcans, a St. Sebastian ascribed to Van Dyck, and other objects of interest.

To the E. of the Plaza de Cort are the two Gothic churches of *Santa Eulalia* (Pl. C, 2) and *San Francisco de Asis* (Pl. C, 2, 3). The former is akin in style to the cathedral; the latter, dating mainly from 1281-1317, contains the tomb of Raymond Lully (p. 1) and has attractive cloisters. The *Calle del Sol* (Pl. C, 3), a little to the S., contains several handsome palaces. In the garden of the *Casa Font y Roig*, Calle de Serra (Pl. B, 3), are the remains of a Moorish bath. — The house of *Señor E. Canut* (p. 285), Calle de la Concepcion 14 (Pl. B, 2), contains a collection of majolica and other objects of art.

A TOUR OF THE RAMPARTS is worth making on account of the fine views of the sea, the plain, and the mountains. We may ascend opposite the jetty, adjoining the barracks and at the corner of the Calle de la Marina (p. 285).

The garden-like **Huerta de Palma** is freely sprinkled with villages, villas, and country-houses (*'son'*). About $2^1/_2$ M. to the W., near the village of *El Terreno*, rises the prominent *Castillo de Bellver*, a royal residence of the second half of the 13th cent., now used as a

state-prison (no admission; exterior well preserved). Visitors may use the omnibus (25 c.) to El Terreno and *Puertopí*, which starts several times daily from the Plaza del Mercado (Pl. B, 2) and the Plaza del Rastrillo (Pl. B, 2). — More to the S.W., beyond *Cas Catalá*, is the *Castillo de Bendinat*, belonging to the Conde de Montenegro. — About 7 M. to the N., to the left of the road to Sóller, lies the manor of *Raxa*, also belonging to the Conde de Montenegro, and formerly containing a famous collection of antiquities, which, however, was sold and dispersed in 1897.

The most interesting excursion from Palma is that to MIRAMAR. A diligence runs as far as Valldemosa (1 p. 25 c.), but it is preferable to make the whole trip by carriage (p. 285). The road, leaving the town by the Puerta Pintada, traverses the fertile huerta to (8 M.) the manor of *Son Pachs* and then ascends through the valley of Valldemosa. About 2 M. farther on we reach the *Cartuja de Valldemosa*, a once famous Carthusian convent, crowning a height to the left, with a church of 1717. The cell is shown which George Sand occupied during her sojourn here with Chopin (1838). About $10^1/_2$ M. from Palma lies the village of *Valldemosa*. — The domain of ***Miramar**, a creation of *Archduke Louis Salvator* of Austria (of the house of Tuscany; b. 1847), lies 3 M. to the N.W. of Valldemosa. Visitors are lodged gratis for three days in the *Hospedería*, but must bring their own provisions. The *Château*, incorporated with the *Oratorio de la Trinidad* (an old convent), contains some works of art and antiquities. Delightful walks may be enjoyed in the extensive park, with its villas, marble temples, and beautiful views. High up among the hills are a small church and several 'ermitas', affording a wide view. — From Miramar a good path leads viâ *Son Marroig* to the hamlet of *Deya*, situated in a grove of orange-trees, $4^1/_2$ M. from Valldemosa. Sóller (see below) is $5^1/_2$ M. farther on.

FROM PALMA TO SÓLLER, $18^1/_2$ M., diligence in 4 hrs.; carriages, see p. 285. The road crosses the level huerta to ($9^1/_2$ M.) *Can Penasso*, a house where the diligence makes a short halt. Farther on we pass the fine estate of *Alfabia* and ascend in windings, with retrospects of the sea and the plain, to the *Coll de Sóller* (1843 ft.), a pass where we come in sight of the W. coast of the island and the sea beyond it. We then descend in another series of curves.

Sóller *(Can Pastó; La Paz; Marina)*, a small town with 8500 inhab., lies amid orange-groves in a beautiful valley, 3 M. from the *Puerto de Sóller* (steamer to Barcelona, see p. 284). It carries on a large trade with France (Cette and Marseilles) in fruit, wine, and oil. — About 3 M. to the N.E. of Sóller lies the village of *Fornalutx*, at the foot of the highest mountain in the island, the *Puig* (pronounced pootch) *de Torrella* or *Puig Mayór* (4740 ft.).

An interesting excursion of about 6 hrs. (bridle-path; mule 10 p.) may be made, viâ the manor of *Biniarix*, the ravine of *Barranch*, the tableland of *Plá de Cuba*, and the romantic *Gorch blau* (blue gorge), to the manor of *Escorca* and *Nuestra Señora de Lluch*, a pilgrimage-church with a school.

About 2 hrs. farther on is the rocky gorge of the *Torrent de Pareys*, said to be very grand. — From Nuestra Señora de Lluch we may reach Pollensa (see below) in 4-5 hrs. by steep paths (views) leading partly through wood.

FROM PALMA TO MANACOR, 40 M., railway in 2½ hrs. (fares 3 p. 40, 2 p. 20, 1 p. 50 c.). The station is just outside the Puerta Pintada (Pl. C, 1). — The chief intermediate stations are: 5½ M. *Marratxí;* 9½ M. *Santa Maria*, the junction of a branch-line to (27 M.) *Felanitx* (see below; 1¾ hr.); 12 M. *Consell* (tramway to *Alaro*, 2 M. to the N.); 13½ M. *Binisalen;* 15½ M. *Lloseta;* 18 M. *Inca*. — 21 M. *Son Bordils*, the junction of the line to La Puebla.

FROM SON BORDILS TO LA PUEBLA, 8 M., railway viâ *Llubi* and *Muro* in ½ hr. (fares 1 p., 65 c.). — From *La Puebla* a diligence runs to the N., over the mountains, to (9½ M.) **Pollensa** *(Fonda Soler)*, a small and ancient town (p. 284), prettily situated. Close by is a *Calvario*, and farther off are *Nuestra Señora del Puig* (2 M.) and *Castillo del Rey* (5 M.). — Another diligence plies from La Puebla to the N.E. to *Alcudia* (steamer to Barcelona, see p 284), a smaller seaport with fine gates. Near it are the remains of a Roman amphitheatre. Salt is produced at the Albufera (comp. p. 314), or lagoon, of Alcudia.

27 M. *Sineu;* 28 M. *San Juan;* 34 M. *Petra.*

40 M. **Manacor** *(Hotel of Francisco Femenías)*, the second town in the island, with 11,580 inhab., is the starting-point for an excursion to the *Cueva del Drach*, a large cave with underground lakes, 7½ M. to the E. (adm. for 1-5 pers. 7 p. 50 c.). It lies near *Porto Cristo* (Fonda Felipe). Other excursions may be made to the *Gruta del Pirata Grande* and *Pequeña* (adm. for 1-5 pers. 7 p. 50 c.), the *Gruta del Puente*, etc. Guides are obtained at Manacor.

A good road (traversed by diligences) leads to the N. to (10½ M.) **Artá** (two modest *Casas de Huespedes*), a small town whence a visit may be paid (with guide) to the **Cuevas de Artá*, one of the finest stalactite caverns in Europe (adm. for 1-4 pers. 7 p. 50 c.). The cave lies on the coast, about 5 M. to the S.E., and an exploration of it takes about 2 hrs. (whole excursion 6 hrs.).

Another diligence-road runs to the S. from Manacor to (7½ M.) *Felanitx*, a town with 12,000 inhab. and the centre for other interesting excursions. From time immemorial it has carried on the manufacture of pottery, the products of which retain the shapes of antiquity. Railway to *Palma* viâ *Santa Maria*, see above.

The island of **Menorca** or *Minorca* offers less of interest. — **Mahon** or *Port Mahon* (*Hotel Bustamante;* British vice-consul), its fortified capital, lies on the E. side of the island, contains 18,000 inhab., and is reached by steamer from Palma (comp. p. 284). Its harbour, running into the land for 3 M. and forming several bays, is easy to defend and affords anchorage for the largest fleets. The general appearance of the town still shows the effect of the British occupation (p. 284), and a few English words have been naturalized throughout the island. — At the W. end of the island lies *Ciudadela* (8500 inhab.), connected with Mahon by a highroad 28 M.).

Menorca is also inferior to Majorca in fertility. The ground is almost wholly owned by large proprietors, who lease it to peasant-farmers. The different holdings are separated by stone walls *(cercas)*, which, like the windmills, form one of the most characteristic features of Menorca. Archæologists will take an interest in the *Talayots*, tower-like buildings resembling the nuraghi of Sardinia. They sometimes attain a height of 50 ft., and the entrance is high above the ground. They were formerly believed to be fortified dwellings, but it is now thought more probable that they are sepulchral monuments. They owe their name ('great atalayas', *i. e.* watch-towers) to the seamen. Other forms of sepulchral monuments are the *Navetas* ('little ships'), huts in the shape of inverted boats, the *Taulas* ('tables'), formed of several blocks of stone, and the stone circles. It is believed that there are about 600 prehistoric monuments of this kind in the two islands.

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Valencia.

The kingdom of Valencia *(el reino de Valencia)*, embracing the three modern provinces of *Castellon de la Plana*, *Valencia*, and *Alicante*, covers an area of 8833 sq. M. and contains 1,500,000 inhabitants. It is essentially a coast-district, lying between the central Spanish plateau and the Mediterranean and extending from the Ebro on the N. to the Segura on the S. The narrow littoral plains, watered by the *Cenia*, *Mijares*, *Palancia*, *Guadalaviar (Turia)*, *Júcar*, *Vinalapó*, and *Segura*, were originally under salt water and became dry land through processes of upheaval and deposit. The *Albufera* (fresh water), to the S.E. of Valencia, and a few small lagoons and ponds are the sole relics of this tract of sea.

The inner and mountainous parts of the kingdom are generally rugged, weatherworn, and destitute of trees or water. There are, however, a few valleys, like that of *Segorbe*, which form oases of cultivation and contain a few settlements. As the rivers emerge upon the plains, they are at once taken possession of, drawn off into canals, and led over the country in thousands of small channels to irrigate fields and gardens or to drive mills and factories. In spring the water of many rivers is collected in large *Pantanos*, or reservoirs,

formed by huge transverse dams, and is thus saved for use in the parched months of summer. As in almost the whole of E. and S. Spain, this artificial irrigation is rewarded by crops of exuberant fertility. The difference between irrigated and non-irrigated tracts is almost like that between oasis and desert. The Valencian, indeed, prefers rain to artificial irrigation (*agua del cielo el mejor riego*, 'the water of heaven is the best irrigation'), for he, like the Roman before him, knows that the quality of fruit and vegetables suffers under a wholly artificial system of watering. Not only, however, does the rain fall here in small quantity (comp. p. xxxiii), but what does fall is limited to a few days. A heavy fall of rain or a sudden melting of the mountain-snows is too apt to be followed by a huge 'spate' *(avenida)*, which rushes down towards the valley, devastating the banks of the river in its course and tinging the sea at its mouth with a muddy yellow hue that vanishes almost as rapidly as it appears.

The greater part of the '*Huertas*' is devoted to the growing of grain, while rice is raised on the flat banks of the Albufera and the Júcar. The immense fields of wheat, broken here and there by small groves of almond, apricot, mulberry, or carob trees, present a somewhat monotonous picture, differing considerably from the usual highly coloured descriptions of the Huerta of Valencia. Even the orange-groves, with their stiff rows of trees, can hardly be called particularly attractive except where, as at Alcira and Carcagente, they rise in terraces one above another and are neighboured by a grove of palms.

The density of population in the Huerta of Valencia necessitates an intensive system of agriculture, rendered possible only by the application of guano and other strong fertilizers. The rotation of crops includes the ordinary cereals, vegetables, and fodder-plants. Of lucerne *(alfalfa)* the skilful husbandman may reap 14-17 crops in a single year. The wheat sown near the Albufera in November is ready for cutting in June. The soil is then broken up, planted with rice, and inundated. After the rice is garnered, root or green crops are sown.

Valencia es terra de Dios Valencia is a land of God,
Pues ayer trigo y hoi arroz. Rice grows to day where yesterday was corn.

In winter, from the middle of December to the middle of February, large tracts are white as snow with the delicate blossoms of the Bellis Annua (annual daisy). Later, all is brilliant with the glowing red of the Adonis Cupaniana, a member of the order of Ranunculaceæ. The famous oranges *(naranjas)* of Valencia are ready for export in March. Other notable products are the stemless raisins *(pasas de Valencia)*, the wines of Alicante, and the palms of Elche.

The INHABITANTS of Valencia are animated in manner and at once good-natured and revengeful in disposition. To their Moorish forefathers they owe their industrious habits and their skill in irrigation. Its neighbours say of Valencia, with some malice and

much exaggeration, that *la carne es yerba, la yerba agua, el hombre mujer, la mujer nada,* and they name it *un paraiso habitado por demónios.* The language is the Limousin dialect in a somewhat softer form than in Catalonia (p. 229). The native dress, becoming daily more rare, consists of hempen sandals *(esparteñas),* gaiters, wide linen drawers *(zahrahuëlls),* red sashes *(fajas),* a short velvet jacket *(chaleco),* and a head-cloth *(redecilla).* The women generally wear the so-called 'wheel-pins' *(aulla de rodete)* in their hair, sometimes a high comb *(pintela)* or the three-cornered *pieza* or *llase.*

Valencia bears distinct traces of its successive occupation by Iberians, Greeks, Carthaginians, Romans, Visigoths, and Arabs. The Moors overran it in 712. The Cid (p. 30) reconquered it in 1095, but it reverted to the Moors after his death (1099). When James I. of Aragon conquered Valencia in 1238, the population consisted partly of full-blooded Moors and partly of the mixed race of so-called *Mozarab* Christians, who had adopted Arab customs and the Arabic language to such a degree, that even the Bible had to be translated into Arabic for their use. In 1319 Valencia was permanently united with Aragon. In 1609 no fewer than 200,000 *Moriscoes*, or Moors who nominally professed Christianity, were driven from the country. The kingdom suffered considerably in the War of the Spanish Succession, in which it stood on the side of the Hapsburgs. In 1812 Suchet captured Sagunto, the 'Key of Valencia', and occupied the country and its capital.

Murcia.

When Spain was divided into its modern provinces (1833), the kingdom of Murcia *(el Reino de Murcia)* had to cede parts of its S.W. territory to Almeria and part of its N.E. territory to Alicante, so that it now consists solely of the provinces of *Murcia* and *Albacete*, with an area of 10,190 sq. M. and a population of 720,500.

Murcia possesses only one important river, the *Segura*, which, with its large tributary the *Mundo*, descends from the *Sierra de Alcaráz* (5910 ft.), the *Calar del Mundo*, and the *Sagra Sierra* (7875 ft.). The 'reino serenisimo', the brightest but at the same time one of the hottest regions in Europe, owes the scantiness of its water-supply to its situation in the S.E. corner of the Iberian peninsula, where it is swept, not like the neighbouring Andalusia, by the moist W. wind from the Atlantic, but by the parching breath of the Sahara, scarcely alleviated by its short passage over the Mediterranean. The *Leveche*, a S. wind resembling the scirocco, sometimes covers the entire vegetable world with a thick coat of dust within a few minutes. Men and animals overtaken by it sink exhausted to the ground, and birds often fall dead from the sky. The purity of the

summer-air is defiled by clouds of dust. The *Calina*, a kind of heat-haze, gradually steals over the whole face of the heavens. Towards the middle of July the horizon is girdled with a narrow strip of a bluish-red or brownish colour, which waxes as the heat increases. In August the upper part of the firmament also assumes a leaden-gray hue, across which the light of the stars glimmers feebly. The rising sun and moon shine red through this haze; mountains, trees, and buildings loom through it like spectres. Not till towards the close of September does the calina disappear.

The abnormal climate (comp. also p. 333) explains the other remarkable phenomena of this strange land. Among these are the treeless mountains; the sudden *avenidas* (p. 292) or floods, occasioned by heavy falls of rain at the sources of the rivers; and the extensive *despoblados*, or deserts of hill, moor, and salt-marsh, where nothing grows except esparto grass and saltwort. The few evergreen plants are used by the inhabitants as fuel, the only alternative being the dried dung of the domestic animals.

The bulk of the country is occupied by the despoblados. Along with them may be mentioned the so-called *Secânos*, or 'dry lands', where the want of rain in March, the 'key of the year', often destroys the entire harvest. The February rains are too early; those of April find the sprouting grain already dried up and the vines scorched.

The whole agricultural wealth of the country is concentrated in the *Tierras de Regadío*, or irrigated districts. It is in the huertas of Murcia, Totana, and Lorca alone that the capacity of the soil of S. Spain can be fully appreciated. While the plateau of Albacete produces little but grain, wine, and olives, the beautiful huerta of Murcia is clothed with a forest of orange-trees, lemon-trees, and date-palms. The valley of the Segura is also the chief centre for the culture of flowers and vegetables.

Equally important sources of wealth are mining and the making of salt and soda (from the *Halogeton sativus*). The almost inexhaustible stores of lead and silver were already exploited by the Phœnicians, Carthaginians, and Romans. The export of these metals forms a large part of the trade of Cartagena and is practically the only *raison d'être* of *Porman*, *Mazarron*, *Aguilas*, and the other small harbours on this difficult coast. A large part of the mountains are absolutely honeycombed by mines, and the modern *minero* is constantly stumbling on the round shafts of the Phœnicians and the square shafts of the Moors. In spite of the imperfect methods of ancient mining, the yield of the mines was so great as to give rise to the story that the Phœnicians made their anchors of silver, when the ships were so heavily loaded as to be unable to take any more cargo on board.

Resembling N. Africa in climate, vegetation, and the general conditions of existence, Murcia has been from time immemorial a favourite goal of Oriental immigration; and its present population,

in spite of the expulsion of the Moriscoes (p. 293), still bears a thoroughly African stamp. Murcia is the Spanish Bœotia and lags behind the other provinces of the peninsula. Hence its neighbours say of it that Adam, on his return to earth, found here his old home in unchanged condition, and that while the sky and the soil are good, all that lies between is evil *(el cielo y suelo es bueno, el entresuelo malo)*.

31. From Tortosa *(Tarragona)* to Valencia.

119 M. Railway (two through-trains daily) in 6-6½ hrs. (fares 20 p. 75, 13 p. 25, 9 p. 80 c.). There is also a local train between *Castellon* (p. 296) and Valencia. There are railway-restaurants at *Tortosa*, *Castellon*, *Sagunto*, and *Valencia*; and cakes, oranges, and hard-boiled eggs are often offered for sale at other stations. In March the oranges are sold in clusters *(ramilletes)*, still attached to the branch on which they grew.

Tortosa, see p. 283. — We leave the charming Alameda to the left and cross the *Ebro* by a lofty iron bridge. Fine views in all directions. We then traverse a fertile tract between *Monte Salio* on the left and the huge *Monte Caro* on the right. Beyond the *Caramella* the line traverses dense groves of olives. — 9 M. *Santa Barbara*.

18 M. *Ulldecona*, the last Catalan town, at the W. foot of the *Montsia* (2500 ft.), has 6300 inhab. and a picturesque octagonal tower. — The train crosses the *Cenia* and enters Valencia. To the right is a ruined castle with a square tower. The Mediterranean becomes visible to the left, and we obtain a last view (right) of the mountain chain of Tortosa. We cross the rambla of the *Cerbol*.

27½ M. *Vinaróz*, the first place in the province of *Castellón de la Plana*, is a fishing and farming town with 7960 inhab. and a few manufactories. The soil is irrigated mainly by water-wheels.

About 38 M. to the N.W. of Vinaróz, high up among the mountains and perched on a conical hill rising in the midst of a mountain-basin, is **Morella**, an old fortress protecting the frontiers of Valencia against Aragon. It is the Roman *Castra Ælia* and now contains 7125 inhabitants. In the First Carlist War it played a part of some importance, having been stormed by Cabrera in 1838 and recaptured by Espartero in 1840. The most interesting buildings are the *Torre de la Saloquia* and the Gothic church of *Santa Maria la Mayor*. The latter, dating from 1317, has its choir raised upon pillars and arches, to which the clergy ascend by a winding staircase. In the choir is a picture by Ribalta, representing James I. with a piece of the True Cross.

The railway follows the coast-plain and crosses the *Rio Seco* (or *Calig*). — 31 M. *Benicarló*, a town of 7160 inhab., the red wine of which is largely exported to Bordeaux. The handsome church has an octangular tower and a cupola covered with dark-blue azulejos, such as the visitor to Valencia will soon become familiar with. There is also an old castle here. — Farther on we have a view, to the left, of *Peñiscola*, which is about 4½ M. by road from Benicarló.

Peñiscola, the 'Gibraltar of Valencia', is a small fortified town (2800 inhab.), situated on a rocky islet, 220 ft. high and connected with the

mainland by a narrow sandy isthmus. James I., who took the fortress from the Moors in 1233, presented it to the Knights Templar; it afterwards came into the hands of the Order of Montesa (p. 318), and in 1429 it reverted to the crown. The French captured it in 1811. Pope Benedict XIII. (p. 211), after the Council of Constance had declared him schismatic, took refuge here (1415-24); and a curious cave in the rock, with a second opening through which the sea-water is expelled in clouds of foam, is named after him *El Bufadór de Papa Luna*.

The railway now leaves the coast and ascends a valley between the *Montes de Irta* on the E. and the *Atalayas de Alcalá* on the W. — 45 M. *Alcalá de Chisbert*, with a fine open-work church-tower. — The railway descends rapidly. To the left, beyond a curve, we suddenly obtain a fine view of the sea. Farther on we cross the *Segarra*.

54½ M. *Torreblanca*. To the left are the marshy *Estanque de Albalat*, the *Torre la Sal*, and (farther on) the cape and village of *Oropesa*. — Beyond Torreblanca we reach a district in which orange-groves alternate with carob-trees and olives. The mountains draw nearer the coast. To the right is the high-lying *Desierto de las Palmas*. We penetrate a tunnel and skirt the sea. To the S. are the mountains of Valencia, extending to the Mongó.

68 M. *Benicasím*, in a charming situation. The sea is fully ½ M. distant, but the hills rise close by to the W. and shut in the peaceful little place with its orange-groves and palms. The church has a tiled cupola.

77 M. **Castellón de la Plana** *(Fonda de España, Fonda del Ferrocarril*, both indifferent; *Rail. Restaurant)*, the capital of a province, with 31,270 inhab., lies about 4 M. from the sea, in a well watered plain. The town contains an interesting bell-tower *(Torre de las Campanas)*, 150 ft. high. In the *Parish Church (Iglesia Major)* are an Assumption by the Italian painter *Carlo Maratta*, and a work by *Ribalta*, who was born here in 1551 (p. lxxii). — Castellon has the affix 'of the plain', because the old town lay on the hill, 1½-2 M. to the N., and James I. transferred it to its present site in 1251. Near the old town lies the *Ermita de Santa Maria Magdalena*. — Castellon is a good starting-point for excursions in the *Sierra de Espadan* and the *Sierra de Espinas*, both to the N. of Segorbe (p. 300), and viâ *Lucena* to the *Peña Golosa* (5950 ft.), a precipitous and creviced limestone hill (visible from the railway).

Beyond Castellon the railway passes through some fine orange-groves. It then traverses a stony desert and enters the huerta of Villarreal, which is watered by the *Mijares* and affords an admirable example of this style of scenery. We cross the river (to the right, the road-bridge, with its 13 arches) and the *Castellon Canal*, the latter a magnificent piece of Moorish engineering, which has served the purposes of irrigation for six long centuries.

80 M. *Villarreal*, a town of 15,065 inhab., beautifully situated among orange-groves, topped here and there by solitary palms and blue cupolas. The water-pitchers of the women resemble those of classic times, and the popular types seen here are full of interest.

Geogr Anst v Wagner & Debes, Leipzig

The waters of the Mijares are disseminated throughout the plain as far as (83 M.) *Burriana* (Brit. vice-consul). 87 M. *Nules* (4200 inhab.). To the W. we see the *Sierra de Espadán.* — About 2½ M. to the N.W. of Nules (omnibus) are the thermal springs (85-110° Fahr.) of *Villavieja.*

92 M. *Chilches.* — The railway leaves the plain and enters the hill-district of (95 M.) *Almenara* (Arabic *al-Minar*, p. xl), with its prominent *Castillo* (right), formerly the key of the Moorish kingdom of Valencia. Don Jaime I. defeated the Moors here in 1238 and was thus able to overrun the country. The battlefield is marked by a chapel. The flourishing condition of the land in the Roman period is indicated by the remains of a temple at Almenara, an aqueduct at Chelva, an arch at Cabanes, and numerous tombstones and inscriptions. The train enters the province of *Valencia.* — 97½ M. *Los Valles*, the station for the villages of *Cuartell, Fauró, Benifairó, Benavites*, and *Santa Coloma*, which lie scattered about the fertile corn-growing plain. — A little farther on we cross the *Palancia*, which in summer is merely a dry channel, and reach (101 M.) *Sagunto*, the castle-crowned hill of which has long been conspicuous.

Sagunto. — There are poor *Refreshment Rooms* at the station, and a still poorer inn. It is, therefore, advisable to avoid sleeping here (from Valencia railway in ¾-1½ hr.).

Guide to the town and castle 1-2 p. (desirable). — The key of the *Theatre* is obtained at the Alcaldía. Permission to visit the *Castillo* must be obtained in the town from the Gobernador; the order is given up at the entrance to the fortress and a soldier is assigned as guide (1 p.). Sketching is not allowed in the fortress. — A flying visit of 2-3 hrs. is enough for a superficial glance at the sights.

Sagunto, a small town with 6630 inhab., lies on the right bank of the *Palancia* and at the foot of a S.E. spur (558 ft.) of the *Peñas de Pajarito*, which projects into the coast-plain of Valencia and rises precipitously on three of its sides. The walls and towers that skirt the slope and crown the ridge mark the site of the ancient *Saguntum*, an Iberian town which is famous for its heroic but unavailing resistance to Hannibal in B.C. 219, before the beginning of the Second Punic War. The walls were strengthened by Marshal Suchet in 1812.

The town is of purely Iberian origin. The sound of the name is the only reason for the idea that it originated in a Greek colony from Zacynthos, with which the Romans made an alliance in B.C. 226 in order to check the spread of the Carthaginian power in Spain. *Hannibal*, the youthful son of Hamilcar and successor of Hasdrubal, recognizing the inevitableness of a second collision between the Romans and the Carthaginians, resolved to take possession of Saguntum (B.C. 219). The attack was launched from the W. side. The Saguntines sallied out again and again and drove back the Carthaginian troops. Hannibal himself was wounded. The assailants plied the battering-ram, and the defendants retorted with the 'phalarica', a formidable missile shod with iron and wrapped in flaming pitch and tow. The Carthaginians finally entered the town by a breach in the walls, but the inhabitants, like the modern

Spaniards, showed astonishing obstinacy in street-warfare and at last succeeded in expelling the intruders. In the meantime an embassy had arrived from Rome, but Hannibal referred its members to the Gerousia at Carthage. The citizens built a new wall behind that which had been destroyed. When this in turn was shattered, they built a third and a fourth wall across the narrow neck of the hill. At last, in the eighth month of the siege, Hannibal captured the citadel as well as the city. Most of the defenders perished, either in hand-to-hand combat with the invaders or by a voluntary death in the flames of the burning city. The traditional description of the scene is based on authoritative contemporary accounts and tallies exactly with the physical features.

In B.C. 214 the Romans recaptured Saguntum, and after the conclusion of peace (B. C. 201) they rebuilt the city. It never regained its former importance, but the remains of its theatre, circus, and other buildings show that the new Roman city was of considerable magnificence. It possessed its own mint, and its celebrated potteries produced the beautiful 'Calices Saguntini'.

To the Moors, who were temporarily driven out by the Cid (p. 30) in 1099, Saguntum was known only as *Murbiter* (*i.e.* 'muri veteres', or old walls), and it continued to bear the name of *Murviedro* down to 1877. Its remains served simply as a quarry. Even at the beginning of the 17th cent. the Aragonese historian and poet *Argensola* complains: —

'*Con mármoles de nobles inscripciones,*
Teatro un tiempo y aras, en Sagunto
Fabrican hoy tabernas y mesones'.

'With marbles bearing dignified inscriptions, formerly the theatre and altars, they now build in Sagunto taverns and pot-houses'.

From the railway-station, which lies at the E. end of the town, the Calle del Mar leads towards the W. It is continued by the Calle Real, which passes the *Glorieta* and ends at the *Plaza de San Francisco* (Pl. C, 2). Hence we ascend to the left, crossing the Plaza del Mercado, to the *Plaza de Santa Maria*, with the Gothic parish-church of Santa Maria (Pl. C, 2). In front of the N. portal are some stones bearing Roman (?) inscriptions; the portal itself is adorned with sculpture (Virgin, SS. Peter and Paul) and has a bronze-mounted door in the rococo style. The windows are of alabaster. The interior is tastefully decorated in the Renaissance style and contains a gilded high-altar with reliefs (16th cent.). — In the courts of two adjoining houses are remains of ancient walls, which perhaps belonged to the fortifications erected during the siege and seem to indicate the help of Greek or Italic architects. A couple of ancient columns may be seen in a house on the E. side of the plaza.

We continue to ascend, passing an old tower, and reach the ruins of the ancient ***Theatre** (Pl. C, 3, 4), which lies about halfway up the castle-hill and is one of the best-preserved Roman monuments of its kind.

In front is the stage or *scena*, with the buildings adjoining it, now used as a storehouse for Roman antiquities found at Sagunto. The remains include the foundations of the stage itself (ca. 8½ ft. wide) and a couple of fine vaults in the side-building to the E. Some inscribed stones are immured in the latter. The auditorium *(theatrum* or *cavea)*, which is about 165 ft. in diameter, adapts itself, as in almost all ancient theatres, to the natural configuration of the hill. The central section of the 22 concentric tiers of seats is hewn out of the living rock. The 14 lower rows are separated from the upper by the broad *praecinctio*. The auditorium is divided into wedges *(cunei)* by three flights of steps ascending from the

bottom to the top, while there are six additional flights in the upper portion. The lowest two tiers of seats are wider and lower than the others, and probably served as platforms for the chairs of honour of the senators and magistrates. Other chairs of the same kind were doubtless placed in the semicircular orchestra, in the space occupied by the chorus in Greek theatres. Above the uppermost tier of seats runs a passage, about 10 ft. in width and protected by a parapet about 8 ft. high. Six doors here correspond to the above-mentioned flights of steps and probably served as entrances for the occupants of the upper seats. It is believed that there were formerly other four rows of seats above the corridor, and that the full seating capacity of the theatre was about 8000. — A fine view is obtained from the theatre, and the glimpse of the cypresses on the Calvario obtained through the vaulted arches to the E. is especially attractive.

The road ascends in windings from the theatre to the castle. It affords fine views of the cactus-clad rocky slopes, the massive town walls with their buttresses, the theatre, the city, and the valley of the Palancia.

On reaching the **Castillo** (Pl. A-E, 3, 4), we first find ourselves in the *Plaza del Gobernador* (Pl. B, 4), occupying the depression between the E. and W. heights. We then turn to the W. to the *Torre de San Pedro* (Pl. A, 3), which defends the S. slope, and thence ascend steeply to the CASTILLO DE SAN FERNANDO OF DE SAGUNTO, the highest point of which is called *Palo de la Bandera* (flag-staff). In the *Plaza del Dos de Mayo* is an Arab cistern. Fragments of ancient sculptures and inscriptions are incorporated in the walls of the castle, but the foundations alone are of Roman origin. The extensive view includes the plain of Valencia from Benicasím (p. 296) to the Mongó (p. 321) and the mountains of Alicante; the domes of Valencia are very distinct; to the N.W. is the upper valley of the Palancia (p. 300).

We return to the Plaza del Gobernador, from the S. side of which we look down into the cactus-clad abyss below, and then ascend to the E. summit, crowned by the ruined *CIUDADELA DE SALOQUIA OR DE ALMENARA (p. 297). Remains of tesselated pavements, immured capitals, and the like may be noticed here. The view of the coast, city, and sea is superb. The Roman remains in the *Plaza del Eco* (echo; Pl. D, 4) are supposed to be those of a temple.

We leave the fortress by the way we entered it and descend past the theatre to the Plaza de Santa Maria (p. 298). Thence we proceed to the E. through the *Calle Mayor*, in which are the *Casa de Delmé* (Gothic windows) and other old houses. — If time allows, we may pay a visit to the old church of SAN SALVADÓR (Pl. F, 3), said to have been originally a Moorish mosque. The nave, which has no aisles, is covered with a wooden ceiling; the choir is vaulted. The sacristan (25-40 c.) lives opposite the W. entrance.

The Roman *Circus* (Pl. C, D, 1), which was about 300 yds. long and 80 yds. wide, lay on the bank of the Palancia. The site is now covered with gardens. At the upper end of the circus are some remains of a Roman bridge (*Puente Antiguo;* Pl. C, 1).

FROM SAGUNTO TO SEGORBE AND BARRACAS, 45 M., railway in 4 hrs. (fares 8 p. 10, 6 p. 10, 3 p. 65 c.). — The line ascends the wide and beautiful

valley of the *Palancia*, at some distance from the right bank. 3 M. *Gillet;* 5½ M. *Estibella-Albalat;* 8½ M. *Algimia de Alfara;* 11 M. *Algar;* 15 M. *Soneja.* To the right is the *Sierra de Espadán*, which, with its prolongation the *Sierra de Espina*, bounds the Palancia valley on the N.E. To the left rises the *Monte Mayór.*

20 M. **Segorbe**, a town of 7200 inhab., finely situated between two castle-crowned hills. According to an unbroken mediæval tradition the name recalls that of the Celtiberian *Segobriga*, which played an important part in the strnggle of Viriathus with the Romans (B.C. 149-139); hut no authoritative investigation of the exact site of that town has yet been made. In any case the three Doric columns at the *Palacio del Duca de Medinaceli* date from the Roman period. The *Cathedral* contains a high-altar-piece of the school of Juanes. In the church of *San Martin de las Monjas* are a painting of Christ in Hades by Ribalta and the monument of Pedro de Casanova, founder of the adjoining Augustine nunnery. To the S.W. of the town, on a steep promontory, is the *Glorieta.* To the N. we see the *Pico de la Rapita* (3625 ft.), to the S. the *Sierra de la Cueva Santa.* The latter is named from a cave, 8 M. from Segorbe, containing an image of the Virgin, which is visited by thousands of devotees at the beginning of October. A fine promenade leads from the Puerta de Valencia to a bridge crossing a 'barranco'. Walks may also be taken to the *Fuente de la Esperanza* and to the paper-mills of the Carthnsian convent of *Val de Cristo.*

The railway continues to ascend through the well-cultivated valley, affording many fine retrospects. Beyond (23 M.) *Navajas* it crosses the Palancia, by a bridge built in 1570, and reaches (27 M.) *Jérica*, picturesquely situated on the N. slope of a limestone hill, on the top of which are the ruins of a Moorish castle, captured by Jaime I. in 1235. The keep is about 100 ft. high.

31½ M. *Candiel.* — The line now reaches the fissured *Plateau of Barràcas*, which is of evil repute for its winter-storms. At the top we have an extensive view to the E., bounded by the distant sea. To the E. rises the rocky cone of the *Monte Pino*, to the W. is the mountain-labyrinth of the *Peña Escabia.*

45 M. *Barràcas* (good posada), the last place in Valencia, is at present the terminus of the railway, which is being prolonged to Teruel (diligence twice daily). — Farther on the scenery reminds us that we have reached the steppes of Aragon. *San Agustin* is the first village in the Aragonese province of *Teruel.* We descend hence, crossing a tributary of the Villares that rises in the *Sierra de Jaralambre* (6625 ft.), to *Albentosa* and —

5½ M. *Sarrión*, the first Aragonese place of any size. — 14½ M. *La Puebla de Valverde.* — 22½ M. *Teruel*, see p. 217.

Beyond Sagunto the train enters the coast-plain of Valencia, which consists, wherever the water penetrates, of blooming huertas. — 106 M. *Puzol* has a few palms; its walls and towers are of the same reddish hue as the soil they stand on. — 108 M. *Puig*, dominated by a ruined castle. The large building with the four corner-turrets is a convent. To the right is the *Monte Negro.* — 110 M. *Albuixech*, with its wheat-fields, orange-groves, palms, and cottages *(chozas).* — The domes of Valencia, shining brightly in the sun, at last appear in the distance. The line approaches the sea, on which, to the left, are Cabañal and El Grao (p. 314). 117 M. *Cabañal.* To the right stands the convent of San Miguel de los Reyes (p. 310). We cross the *Turia*, to the E. of Valencia, by a lofty iron bridge.

119 M. *Valencia*, see next page.

VALENCIA

1:8750

0 100 200 300 Metros

Geograph. Anstalt von

Wagner & Debes, Leipzig.

32. Valencia.

Railway Stations. 1. *Estación del Norte* (Pl. G, 6; restaurant, poor), Calle Sagrario San Francisco, to the S.E. of the city, for the trains to Tortosa (Barcelona), El Grao, Carcagente, and La Encina (Madrid, Alicante), and for the branch-line to Utiel. 2. *Estación de Liria* (to the N. of Pl. A, 1), Carretera de Barcelona, for the narrow-gauge railways to Rafelbuñol, Bétera, Paterna, and Liria. 3. *Estación de Aragón* (Pl. A, 7), Calle de Cuarto, for the line to Liria viâ Manises. — *Cabs* (tariff, see below) and the *Omnibuses* of the more important hotels meet the trains.

Arrival by Sea. The steamers anchor in the harbour of El Grao (p. 314). Boat from or to the steamer for each pers. and each large article of luggage 50 c. (comp. p. xix). The Grao is connected with Valencia by railway and steam-tramway; cab-tariff, see below. — The steamers of the *Compañ'a Valenciana de Navegación* (agencies, Calle Moro Zeit 2, first floor, and Contramuelle 7, Grao) start every Frid. for Alicante, Malaga, and Almeria, and every Sat. for Barcelona, Marseilles, and Genoa. Weekly steamers in each direction are also despatched by *Ibarra & Co.* (agents, Viuda é Hijos de Nogués, Calle Cocinas 3; Muelle 6, Grao), the *Vapores Asturianos*, the *Compañia Sevillana* (agent for these two, J. B. Basterrechea, Calle del Mar 100), and *Espalin & Co.* (agents, F. & M. Perera, Calle Avellanas 26),. Comp. the French time-tables and the Guia para los Viajeros (p. xv).

Hotels (comp. p. xxii). GRAND HÔTEL, Calle de San Vicente 2-14 (Pl. E, F, 4, 5), with good cuisine, déj. 4, D. 5, omn. 1, pens. 10-15 p.; HOT. DE ROMA (Pl. c; F, 4), Plaza de Villarrasa 5, in an open situation, similar charges, these two well spoken of; HÔT. DE PARIS (Pl. b; F, 3), Calle del Mar 52, pens. 8-10 p.; FONDA DE ORIENTE, Calle San Vicente 34, pens. 8-12 p.; HOT. INGLÈS, Pasage de Ripalda, pens. 8-12 p., well spoken of; FONDA DE LAS CUATRO NACIONES, Calle Lauria, pens. 6-9 p.; FONDA DE EUROPA, Calle de Ribera 2, pens. 5-6½ p.; FONDA DEL COMERCIO, Calle San Fernando 17, pens. 4-8 p.

Cafés (comp. p. xxiv). *Café España* (Pl. a; F, 5), Bajada de San Francisco 7, in the Moorish style, worth seeing, but frequented in the evening by the lower classes only; **Café del Siglo*, Plaza de la Reina 2; **Café Fortis*, Calle de la Paz 2, near the Plaza de la Reina (Bavarian beer); *Leon de Oro*, Plaza de la Pelota 1; *Café de la Habana*, Calle de las Barcas 36. — **Confectioner:** *Burriel*, Plaza de la Reina 1.

Cabs (*Coches de Plaza;* stand in the Plaza de Villarrasa): per drive *(carrera)* 1¼, for the 1st hr. *(la primera hora)* 1¾, each addit. hr. 1¼, per day 12½ p.; with two horses 2, 2½, 2, 20 p. — There is but a small number of these superior cabs, and the ordinary conveyance of Valencia is the *Tartana*, a two-wheeled vehicle, with seats facing each other as in a waggonette and entered from behind. The driver sits on a small board attached to one of the shafts. The name is taken from a variety of small sailing-boat well-known on the Mediterranean (comp. the double meaning of the New England *barge*), and the cover resembles the *felza* of the Venetian gondola. Fare 1, for the 1st hr. 1½, each addit. hr. 1, per day 7½ p. — In all cases the above tariff includes El Grao, and the rate per hour *(per hora)* includes all places within ½ hr. of the town. In drives to the railway-station the above fares cover 1-2 pers. and one article of luggage; each additional article 25-50 c., according to size.

Tramways (*Tranvías;* soon to be all electric; fares 5-10 c.). 1. From the *Glorieta* (Pl. G, H, 3) across the town, through the Mercado (p. 312) and near the Museum (p. 308), to the *Torres de Serranos* (Pl. C, D, 2). — 2. From the *Plaza de Toros* (Pl. H, 7, 6), viâ the Calle de Ruzafa and the Mercado, to the *Torres de Cuarte* (Pl. B, 5). — 3. From the *Plaza de Tetuan* (Pl. G, 2) to the *Estación de Aragón* (see above). — 4. *Linea de Circunvalacion*, running round the town on the line of the former fortifications. — For *El Grao*, and other places in the environs, see pp. 314, 315.

Post Office (*Correo;* Pl. E, 6), Calle del Palau, cor. of the Calle Trinquete de Caballeros (Pl. F, 3), open for poste restante letters 9-3, for the trans-

mission of registered letters to foreign countries 9-11. — **Telegraph Office** (Pl. F, 4), Plaza Comunion de San Esteban.

British Vice-Consul, *A. Frederick Ivens*, Calle del Mar 59. — **United States Consul**, *Horace L. Washington;* vice-consul, *A. H. S. Houghton.* — **Lloyd's Agents**, *Ivens & Co.*

Baths *(Baños). Las Termas*, Calle de Pelayo 37 and Calle Bailén 38, to the S. of the Estación del Norte. — *Sea Baths*, p. 314.

Physicians. *Dr. Francisco Torrens*, Plaza del Mercado 73; *Dr. Calvo*, Plaza del Mercado 72. — *Farmacia de San Martin*, Calle de San Vicente 22.

Bank. *Crédit Lyonnais*, Calle San Vicente 25. — **Money Changers.** *Crédit Lyonnais*, see above; *Pellicer*, Bajada San Francisco 22; *Viuda de Salano*, Plaza Santa Catalina.

Booksellers. *Pascual Aguilar*, Calle de Caballeros 26; *Ramón Ortega*, Bajada de San Francisco 11, adjoining the Café de España; *Badal*, Plaza de la Constitución 4.

Shops (comp. p. xxv). The best are in the Calle de San Vicente, the Calle de Zaragoza, the Plaza de la Reina, and the Calle de San Fernando. — FANS *(Palmitos)*, a Valencian speciality: *Calomina y Dominguez*, Calle de Zaragoza 29. — MANTAS VALENCIANAS, at several shops in the Calle de San Fernando, to the E. of the Mercado. — GLOVES, Calle de Zaragoza 24. — SILVER WARES (excellent), in the shops in the Plateria. — ALBACETE KNIVES AND DAGGERS (p. 325), Calle de las Hierros de la Lonja.

Theatres (comp. p. xxviii). *Teatro Principal* (Pl. G, 5), Calle de las Barcas; *Teatro de la Princesa* (Pl. C, 4, 5), Calle del Rey Don Jaime, for light comedy, zarzuelas, etc.; *Teatro de Apolo* (Pl. G, 5), Calle Don Juan de Anstria 24. — **Summer Theatre.** *Teatro de Pizarro* (Pl. H, I, 6), Calle de Pizarro, with a café-restaurant. — **Bull Ring** *(Plaza de Toros;* Pl. G, H, 6, 7; p. 312), Calle de Játiva, with room for 17,000 spectators.

Festivals. Interesting processions take place on *El Dia de San Vicente* (April 5th; p. 311), the tutelar of the city. — The *Festival of Corpus Christi* is also celebrated with processions and carrying round the *Imagenes* (p. 433). — A singular ceremony is performed every *Friday* at 10 a.m. in the church of Corpus Christi (p. 305). — On *Nov. 11th* and *Nov. 25th* the Dehesa de Albufera (p. 314) is much visited for the free shooting allowed on these days.

Principal Sights (1-1½ day). Walk through the *Calle de San Vicente* and the *Calle de Zaragoza* to the *Cathedral* (p. 306). Ascent of the *Miguelete* (p. 307). Visits to the *Audiencia* (p. 308), the *Museum* (p. 308), the *Torres de Serranos* (p. 310), and the *Glorieta* (p. 311). From the Glorieta by tramway to the *Mercado* and *Lonja* (p. 312).

Valencia, once the capital of the kingdom and now of the province of the same name, and the seat of an archbishop and a university, lies 2½ M. from the sea, in the fertile *Huerta de Valencia*, on the right bank of the *Turia* or *Guadalaviar* (Arab. Wâd-al-abyad, or 'white river'). Pop. 142,000, or 205,000, if the suburbs of El Grao, Cabañal, and Campanar be included. The views it commands of the mountains to the W. (12 M. off), the acropolis of Sagunto to the N., and the Mongó and Alicante Mts. to the S.E., are not particularly striking, and the sea is not visible except from the tops of towers. Nevertheless the city presents a cheerful and picturesque aspect, with the blue, white, and gold azulejo-domes of its churches and its narrow and bustling streets, overspread by the clear sky of the S.; and it is easy to understand the ancient saying *'coelum hic cecidisse putes'* ('you would take it for a piece of heaven upon earth'). None of the larger towns of Spain, except, perhaps, Alicante and Cadiz, produce so Oriental an effect as Valencia, the *Medinat-al-*

turât ('city of dust' or 'fertile place') of the Arabs, who, according to the Spanish ballad, bewailed the approach of the Cid:

Cuanto mas la vee hermosa	The more beautiful it appears,
Mas le crece su pesar . . .	The greater is the sorrow. . .
O Valencia, O Valencia,	Oh Valencia, Oh Valencia,
Dios te quiera remediar!	May God give thee succour!

The CLIMATE of Valencia (comp. p. 292) is singularly mild and very dry. The *Levantero*, or E. wind, alone brings rain; the *Poniente*, or W. wind, descending from the Castilian plateau, is hot in summer and cold in winter, but always dry. The *Solano*, or S. wind, generally brings great heat and is charged with the malarious exhalations of the rice-marshes of the Albufera. — The drinking-water of Valencia is the water of the Turia filtrated, and should be avoidcd.

History. *Valentia*, which lay in the territory of the *Edetani*, first appears in history in B.C. 138, at the end of the war with Viriathus, when *Decimus Junius Brutus*, the Roman consul, settled the captive Lusitanians here and invested the town with the *jus latinum*. Later Valentia espoused the cause of Sertorius, and it was therefore taken and partly destroyed by Pompey in B.C. 75. It revived under Augnstns, but no Roman work is extant except a few remains of the walls and gates. The Visigoths captnred the town in 413 A.D., and the Moors in 714. On the disruption of the Caliphate of Cordova, the *Viceroy 'Abd-al-'Azîz Abu-'l-Hasan* here founded the dynasty of the Amerides (1021) and made Valencia the capital of an independent kingdom which stretched along the coast from Almeria to the Ebro. This kingdom fell into the hands of the *Almoravides* (p. 354) in 1094, hut soon after (1095) Valencia was taken, partly through treachery, by the Christians under the *Cid* (p. 30). After the death of this famous leader (1099) his wife *Ximena* tried to defend the city, now known as *Valencia del Cid*, but was soon forced to abandon it. The story of how she placed the dead body of her husband on his famous war-horse Babieca and so passed safely through the ranks of the terrified Moors is a favourite one with the Spanish ballad-writers. *Mohammed Ibn Sa'id* or *Ibn Mardanish* (1146-72) established here another Moorish kingdom, which also embraced Murcia, Almeria, and Jaen, and successfully maintained his independence against the Almohades. After his death Alfonso II. of Aragon exacted tribute from Valencia, bnt it was not finally conquered by the Christians till 1238, when *Jaime I. of Aragon* entered the city in trinmph on Sept. 28th, the eve of the festival of St. Michael. Under the 'Catholic Kings' Valencia was annexed to Castile and was ruled by a viceroy *(virrey)*. The industrions Moriscoes were foolishly expelled in the beginning of the 17th cent., and its espousal of the cause of the Hapsburgs in the War of the Spanish Succession led to the abolition of its fueros (p. 4). In the War of Independence Valencia was taken by *Suchet* in 1812, remaining in the hands of the French till the following year. In the later contests between Liberals and Conservatives Valencia was the scene of various significant events, and here *Queen Christina* signed her abdication on Oct. 12th, 1840. — In spite of the construction of large protective works at the harbour of El Grao (p. 314), the trade of Valencia has of late been steadily declining. It has, however, recently regained its former importance as one of the headquarters of Spanish painting. — The first printing-press in Spain is said to have been set up at Valencia in 1474.

Valencia plays a somewhat prominent part in the romance of 'Gil Blas', and the estate of *Lirias*, presented to that hero by the Leyvas, is described as near the Gnadalaviar and about 4 hrs.' journey from Valencia (comp. Map)

The kernel of the old town is formed by the cathedral, which stands at the junction of three of the most ancient quarters the: *Cuartel del Mercado*, *C. del Mar*, and *C. de Serranos*. The *C. de San Vicente*, to the S.W., is another old district. A few of the streets

are fairly straight and wide, but most of them are narrow, dark, and irregular. The city-walls, erected in 1356 and celebrated under their Moorish name of *Tápia* (p. xl), were removed in 1871, and two gates (pp. 310, 313) alone remain to tell the tale. On their site has been laid out a series of wide encircling boulevards.

In front of the *Estación del Norte* (Pl. G, 6), on the site of the former Convent of San Francisco, lies a wide and dreary expanse surrounded by poorly-built houses. At its N.W. end lies the Plaza de San Francisco (Pl. F, 5), with its green pleasure-grounds. — The busy Bajada de San Francisco leads hence to the N.W. to the —

Calle de San Vicente, one of the chief streets of the city, the N. part of which is enlivened by a considerable traffic. The open shops on the groundfloor, with their bright-coloured cloths and carpets, are picturesque and Oriental-looking. The Calle San Fernando (Pl. E, 4) leads to the W. to the Mercado (p. 312), and other streets to the Plaza del Cid (p. 305). The Calle de San Vicente ends at the Plaza de la Reina (p. 305).

The quarter to the N.E. of the Calle de San Vicente contains several interesting buildings. Thus, near the Plaza de la Reina, is the church of *San Martin* (Pl. E, F, 4), originally a Gothic structure of 1400, but now entirely modernized. Over the portal is a bronze equestrian statue of St. Martin (1495). — The narrow Calle Abadia de San Martin leads to the attractive Plaza de Villarrasa (Pl. F, 4), on the S. side of which (No. 18), at the corner of the Calle Maria de Molina, stands the handsome ***Palacio del Marqués de Dos Aguas,** a building of the 18th cent., with a rococo portal by *Vergara*, fantastically adorned with figures.

We now proceed to the S.E., through the Calle Maria de Molina, to the church of **San Andrés** (Pl. F, 4), originally a mosque, restored in the 13th cent., and modernized in 1610. The interior contains good pictures by *Juanes* ('Virgen de la Leche'), *Ribalta*, *Vergara*, and other Valencian masters. — The Calle de Rubiols leads hence to the N.E. to the Plaza del Colegio del Patriarca (Pl. F, G, 4), on the N. side of which, at the corner of the Calle de la Nave, stands the —

Colegio del Patriarca, a Renaissance edifice erected in 1586-1605 for Juan de Ribera, Archbishop and Viceroy of Valencia. The architect was *Antonio del Rey*, but the plans are said to have been furnished by *Herrera*. In the middle of the large arcaded court is a seated marble figure of the founder of the Colegio, by M. Benlliure (1896). To the right of the entrance is the *Capilla de la Purisima Concepción*, containing fine tapestry (early 16th cent.), some pictures by Ribalta, and a group of the Virgin and Child (16th cent.). On the first floor are the *Archives*, the *Library*, and the *Dwelling of the Rector*, the last containing some good works by Roger van der Weyden, Dierick Bouts (p. lxvi), Juanes, Theotocopuli, and Morales (shown after 2 p.m.). — The S.W. angle of the building is occupied by the

Iglesia del Corpus Christi, the dome of which is decorated with frescoes by *Juan Bautista Novara*, representing the legend of St. Vincent Ferrer (p. 311). A dark chapel to the left enshrines a painting by *Ribalta*, representing the appearance of Christ and Saints to that saint on his sick-bed. In the transept is the tomb of *Archbp. Juan de Ribera* (p. 304), canonized in 1797. By the high-altar are a Last Supper and a Holy Family by *Ribalta*.

The *Miserere* celebrated at the high altar at 10 a.m. on Frid. (comp. p. 302) is a singular and most impressive ceremony, which ladies are not allowed to attend unless dressed in black and wearing a mantilla. Ribalta's Last Supper is lowered by machinery, and its place is taken by a series of curtains of different colours. When the last black curtain is suddenly withdrawn as by an invisible hand, we see a figure of the Dying Saviour on the Cross. The ceremony is then repeated in the reverse order. The incense-blackened wooden crucifix, presented by the founder of the Colegio and church, passes for a masterpiece of Italian art, but cannot be more closely examined without the permission of the Rector (apply to the sacristan).

Opposite the Colegio stands the **University** (Pl. G, 4), founded in 1441 and restored at the beginning of the 19th century. It has about 2000 students. In the court is a statue of *Juan Luis de Vivés*, a philosopher and scholar who was born at Valencia in 1492 and died at Bruges in 1540; it is by José Aixa and was erected in 1880. The library (open daily, 9-1) contains about 60,000 vols., including 'Tirante el Blanco' and many others of the romances of chivalry mentioned in 'Don Quixote'. It also possesses fine old editions of the classics and MSS. from the convents of San Miguel de los Reyes and Santo Domingo (pp. 310, 311) and the Cartuja de Portacœli (p. 315). — The Calle de la Nave leads hence to the N.E. to the Plaza del Principe Alfonso and the Glorieta (see p. 316).

Through the long and narrow Plaza de Comedias we proceed to the N.W. to the Plaza de la Congregacion (Pl. F, 3), which is shaded by plane-trees. Here stands the church of *Santo Tomas*. Hence we may return to the S.W. to the Plaza de la Reina through the Calle del Mar (Pl. E, F, 3, 4), another of the chief thoroughfares of Valencia.

The Calle de San Vicente and the Calle del Mar meet at the triangular Plaza de la Reina (Pl. E, 4), surrounded by fine trees and containing elegant shops and the Café del Siglo (p. 301).

On the W. it is adjoined by the narrow Plaza de Santa Catalina (Pl. E, 4), with the church of *Santa Catalina*, dating from 1688. The interior is decorated in the rococo style with white paint and gilding. In the 2nd chapel to the left is a good painting of St. Blasius (early 16th cent.). Hence we may go to the S.W., via the round *Plaza del Cid* or the *Plaza de Yerbas* (famous pottery market in the morning), to the Mercado (p. 312).

We now turn to the N.W. into the Calle de Zaragoza (Pl. E, 4, 3), a street with numerous shops. With the Miguelete, or tower of the cathedral, rising at its N. end, this affords one of the most quaint and characteristic street-views in Valencia.

The Gothic ***Cathedral** (Pl. E, 3), known as *La Seo*, is supposed to occupy the site of a temple of Diana, which was succeeded in turn by a Christian church and a Moorish mosque. According to an inscription, the present building, which is dedicated to the Virgin, was founded in 1262 and finished by *Pedro Compte* (?) in 1482. The ground-plan shows a nave and aisles, a transept, and a pentagonal capilla mayor with ambulatory and radiating chapels. The E. end, the S. transept, with its round-arched portal *(Puerta del Palíu)* and lancet-windows, and part of the sacristy date from the 13th century. The N. transept, with the sculptured *Puerta de los Apóstoles* and its rose-windows, and the airy octagonal **Cimborio* over the crossing, with its large and beautiful traceried windows, were erected after 1350, and the latter was, perhaps, not finished till 1404. In 1381-1418 was erected the Gothic bell-tower to the left of the façade, which is known as *El Miguelete* (Valencian, *El Micalete*); it is said to be an imitation of the cathedral-tower at Lérida (p. 261) and to be due to a foreign architect, *Juan Franck*. The *New Chapter House*, adjoining the left aisle, was finished in 1482. The *Puerta del Miguelete*, the main entrance, facing the Calle de Zaragoza, with its bronze-bound doors, is in a florid rococo style and dates from the 18th century.

The **Interior**, which is 320 ft. long and 200 ft. wide (across the transepts), was sadly defaced in 1760 by a coating of plaster of Paris in the Renaissance style. To the left, adjoining the main entrance, is a Baptism of Christ, by *Juanes*. In the corner, at the beginning of the N. aisle, is the entrance to the Miguelete (p. 307), and in the opposite corner is that of the old Sala Capitular (p. 307).

Left Aisle. On the wall between the Capilla de San Luis and the Capilla de San Vicente Ferrer (2nd and 3rd chapels) is a good painting of the 16th cent., representing a canonized bishop with two angels and the pious founders. The Capilla de la Purísima Concepción (the fourth) contains four panels with scenes from the legend of St. Maurus, good works by a local artist of the beginning of the 16th cent., influenced by early-Flemish painters. These panels, along with four others in the corresponding chapel in the right aisle, belonged to a large altar-piece.

Right Aisle. The Capilla de San Pedro (the first), now used as a parish-church, contains a replica of *Juanes'* picture of the Saviour (p. 309). and Peter receiving the keys, by *Ondara*. — To the left, in the Cap. de San Francisco de Borja (2nd), are three paintings by *Goya*, representing the admission of the saint to the order of the Jesuits. — In the Cap. de San Miguel (3rd) is the Virgin in prayer, by the Italian painter *Sassoferrato*. Above is the Saviour by a Valencian painter of the 15th century. — The Cap. de Santo Tomás de Villanueva (4th) contains four paintings of the 16th century (see above).

The *Trascoro*, at the S. end of the Renaissance Coro, is adorned with 12 alabaster reliefs from the Old and New Testaments, dating from 1466 (comp. p. l). The silleria is elaborately carved.

The High Altar, dating from late in the 15th cent., was modernized in 1862. The fine panel-paintings of scenes from the history of the Virgin were executed by a pupil of Leonardo da Vinci (shown only on high festivals). On an adjacent pillar is hung up the armour of James I. of Aragon.

Right Transept. Near the door are the Martyrdom of St. Serapion and the Martyrdom of St. Vincent, two paintings by *José Vergara*.

Ambulatory. The dark Capilla de la Virgen del Puig (2nd), with its alabaster windows, contains a painting of the Virgin and Child by an *Unknown Master of the 16th century*.

The SACRISTY (best visited about 10 a.m.; fine door-knocker) contains a model of the high-altar, a Pietà after *Murillo*, the ivory Crucifix of St. Francis of Sales, a valuable *Terno* (set of chasuble and two dalmatics, worn by the three celebrants), some fine *Altar Frontals* of the 15th cent., the *Staff* of St. Augustine, and a large fresco of the Adoration of the Magi (15th cent.). On the right side, opposite the entrance (best light in the morning), are 13 carved-stone panels of scenes from the life of Christ (16th cent.).

The *SALA CAPITULAR ANTIGUA (entr., see above), built in 1358, has been partly modernized but still retains its old Gothic groining, which resembles a star or a sun with its planets. On the wall hangs a chain which the Catalans carried off from Marseilles. — In the RELICÁRIO is a magnificent *Santo Calix* (chalice) from the convent of San Juan de la Peña (p. 199), consisting of an antique brown sardonyx, about 4 inches across and richly adorned with pearls and rubies. The base is also of sardonyx. A special festival is held on Aug. 31st in honour of this relic, which was probably made in the 15th century. Here also is a beautiful pax, with translucent enamel. — The SALA CAPITULAR MODERNA (p. 306) contains a Last Supper and a Conversion of St. Paul by *Juanes* and an Adoration of the Shepherds by *Ribera*. — In an adjoining room are some fine altar-cloths.

The ***Miguelete**, or bell-tower, is ascended by a steep winding staircase of 207 steps (entr., see above; open 8-12 and 2-5; fee to the keeper 25 c.). It was originally meant to be much higher than it is; the present height (152 ft.) is equal to its circumference, each of its eight sides being about 19 ft. wide. The rich belfry contains the *Miguelete*, a bell first hung on the feast of St. Michael (p. 303), the strokes of which, as in the case of the bell in the Torre de Vela at Granada, regulate the irrigation of the Huerta. The bell is struck on the outside by a hammer, and the clapper is not used.

The *VIEW from the platform below the belfry-stage is wide and comprehensive. It is said that the Cid, the morning after his capture of Valencia, brought his wife and daughters to the top of the Moorish tower on this site, to show them the earthly paradise he had won. We overlook the entire *Huerta* from the mountains of Benicasím (p. 296) and the castle hill of Sagunto (p. 297) to the mountains of Alicante. Immediately to the S. lies the Albufera (p. 314). Prominent to the N. are the mountains near Segorbe (p. 300), to the W. those of Chiva and Requena, the *Despoblado de las Cabrillas* and the *Sierra Martés;* the *Mongó* (p. 321) is conspicuous to the S.E. The streets of the town lie below us like open trenches. Above the flat-roofed houses rise the beautiful tiled domes. The steeple of *Santa Catalina* (p. 305), the *Torres de Serranos* (p. 310), the *Torres de Cuarte* (p. 313), and the *Bull Ring* (p. 312) are seen to special advantage. An admirable bird's-eye view is obtained of the roofs, domes, and noble lantern of the cathedral.

From the N. end of the cathedral a lofty stone bridge leads across the Plaza Almoina (Pl. E, 3) to the **Capilla de Nuestra Señora de los Desamparados** ('the forsaken'), a dark oval structure, modernized in the 17th cent. and adorned (vaulting) with unimportant frescoes by *Palomino*. Over the high-altar is the much-revered *Sagrada Imagen* of the Virgin, originally destined by Benedict XIII. (p. 296) for a lunatic asylum (1410). Above it is a picture by *Juanes*, representing the Virgin distributing gifts to the foundlings (desamparados) of a brotherhood.

To the N.E. of the cathedral and also connected with it, as well

as with the above-named Capilla, by stone arches, is the PALACIO ARZOBISPAL (Pl. E, 3), with its fine patio.

The **Tribunal de Aguas** or *de los Acequieros*, also called *La Corte de la Seo*, holds its meetings every Thurs., at 11.30 a.m., in the PLAZA DE LA SEO (Pl. E, 3), in front of the Puerta de los Apóstoles (p. 306).

The members of this 'Water Tribunal' are peasants, exercising full control over the irrigation-districts *(acéquias)* of *Tormos*, *Rascaña*, *Mislata*, *Mestalla*, *Fabara*, *Robella*, and *Manises*. (*Moncada*, the eighth district, is under a syndic appointed hy government.) They assemble on a semicircular divan, which has to be provided by the chapter of the cathedral, and elect their own president or *Regidor de Justicia*. The proceedings are all verbal and cost the parties nothing. As soon as the litigants and the witnesses have been heard, the tribunal discusses the case in public and pronounces its decision. This is summary, and from it there is no appeal. The condemned receives no water for his field, until he has satisfied the court through the *Celadores* or overseers. — This tribunal of the waters dates from the Moorish period and has retained its primitive simplicity and honesty through all the political changes that have taken place. Even the day of meeting is unchanged, Thursday having been the market-day *(sukh)* of the Moors.

In the middle of the Plaza de la Seo, which is also known as the Plaza de la Constitución, is a tasteful fountain. A charming little *Garden* on its W. side invites to repose. — Beyond this garden rises the ***Audiencia** (Pl. D, 3; adm. on application to the porter, to the right; fee $^1/_2$-1 p.), formerly the *Palacio de la Diputación*, or chamber of deputies, of the kingdom of Valencia. It is an imposing Renaissance structure of the 16th cent., with a lofty façade turned towards the Calle de Caballeros.

After visiting the SECRETARIA, with its coffered and gilded ceiling, we ascend a flight of steps to the *SALÓN DE CORTES, or old chamber of the deputies, which has a magnificent artesonado ceiling (21 coffers) and a gallery with carved columns and corbels. The lower part of the wall is lined with azulejos. The large paintings, executed *al fresco* by *Cristóbal Zariñena* and *Peralta* and afterwards varnished, represent the Presidents of the Cortes (N. wall), Ecclesiastical Dignitaries (W. wall), and the Nobleza Militar (E. wall). The smaller paintings show the deputies elected by the pueblos in 1593 and the viceroy (to the left, in scarlet; 1592). The first figure to the left in the painting in the S.E. corner of the room is said to be Zariñena himself. According to an inscription on the third column of the gallery to the left, the wood-carvings were finished in 1561. — The LIBRARY contains interesting MSS. In the CAPILLA DE LA VIRGEN are a few works by *Zurbaran*.

From the Audiencia we proceed to the W., through the Calle de Caballeros, to the church of SAN BARTOLOMÉ (Pl. D, 3), which was erected in 1239 on the site of the pre-Moresque *Capilla del Santo Sepulcro*. It was, however, rebuilt, with the exception of the fine bell-tower, in 1666. To the N.W. of this church lies the busy CALLE DE SERRANOS (Pl. C, D, 3, 2), at the end of which, near the Torres de Serranos (p. 310), the Calle de Roteros diverges to the left and leads past the church of *Santa Cruz* to the —

***Museo Provincial de Pinturas** (Pl. B, 2). The museum occupies the former *Convento del Carmen*, and is entered by the second large door, inscribed *Escuela General de Bellas Artes* (some-

times also by the small door between the two large ones). It is open for a fee of 50 c. on week-days, 9-4 (Mon. 1-4), and free on Sun., 10-2 (June-Sept. 8-12). There is no catalogue. — Besides a few modern pictures and a small archæological collection, the museum contains about 1500 older paintings, chiefly from suppressed convents and affording a comprehensive survey of the Valencian School (comp. pp. lxvii, lxxi-lxxiii).

The WEST CLOISTER contains plaster casts. — To the right is the — EAST CLOISTER, entirely remodelled in 1890. The corridors contain insignificant pictures. — The central part has been converted into a ROOM, lighted from the roof and containing the masterpieces of the School of Valencia. We begin with the E. wall, to the left. *Vicente Juanes Macip*, 678. Madonna, with SS. Rosalia and Agnes; *599. Ecce Homo; *No number, The Saviour; *626. Assumption, distinguished for its beautiful angels' heads and for the vigour of its colouring. 588. *Nicolas Borras* (1530-1610), Virgin and Child with St. Anna; no number, *Zariñena* (1545-1600), SS. James and Paul; no number, *Juanes*, SS. Vincent Ferrer and Vincent the Martyr, with God the Father above; 518. *Francisco Ribalta*, St. Francis embracing the crucified Saviour; no number, *Franc. Ribalta*, Virgin and Child enthroned; *515. *Zariñena*, St. John the Evangelist and the two Maries; no number, *Espinosa* (p. lxxii), Madonna and saints, Christ appearing to St. Peter Nolasco, Death of St. Louis Beltram, Holy Family; *F. Ribalta*, 646. St. Paul, 655. St. Peter, 699. St. Bruno; 617. *Juan Ribalta*, Crucifixion. — West wall: 668. *Franc. Ribalta*, John the Baptist. *Ribera*, 602. St. Jerome; 687. Martyrdom of St. Sebastian. *Franc. Ribalta*, no number, Crucifixion; 611. Coronation of the Virgin; 702. Last Supper. *Espinosa*, 146. St. Louis of Toulouse; 587. Portrait of Jerónimo Mos; 150. Mass of St. Peter Nolasco; 606. Communion of the Magdalen. 679, 330, 669, 661. *Estéban March*, Battle-scenes; 790. *Vicente Lopez*, Portrait of Vicente Blasco.

The EAST ROOM (left) contains older pictures (14-15th cent.). Above the door: Christ in Hades. To the left, *Valencian School* (ca. 1500), SS. James and Eligius; *Unknown Master* (ca. 1450), Annunciation (probably by the same hand as the three panels on the right end-wall with SS. Martin, Christina, and Anthony Abbas); *Valencian Master* (ca. 1450), Part of an altar-piece with the legend of St. Dominic; Virgin and Child (ca. 1500); Altar-piece with the Crucifixion, on the wings Conversion of St. Paul and Baptism of Christ (15th cent.); above, Adoration of the Magi (Valencia, ca. 1500); Wings of an altar with Death of the Virgin and scenes from the Passion, showing Flemish influence (ca. 1500); Small winged altar with Virgin and saints (prob. from Castile); Christ and Madonna with saints (recalling the Cologne school); *Unknown Spanish Master of the 15th cent.*, Four panels with the Doubting Thomas, the Miraculous Draught of Fishes, the Resurrection, and the Risen Christ appearing to the Virgin. On the end-wall are the above-mentioned altar-panels, with St. Martin and others. Entrance-wall: altar-piece with the legend of the Holy Cross, probably by the master of the above-mentioned Crucifixion altar-piece. — The WEST ROOM (right) has paintings of the 15-16th centuries. To the left: no number, predella with saints and Christ mourned by angels, under Italian influence. End-wall: 36. Large carved altar-piece of the Madonna (ca. 1520); *School of the Master of Flémalle*, Virgin and Child (retouched); 657. *Unknown Flemish Master* (1500), Holy Family; no number, *Pinturicchio*, Virgin and Child, with the pious donor, Card. Rodrigo Borgia (p. 316); **Hieronymus Bosch* (*'El Bosco'*), Crown of Thorns, with wings (Scourging of Christ, the Mt. of Olives) by *J. Mandyn*. Right end-wall: Altar with Last Judgment and saints; Christ shown to the people (these two Valencian, end of the 15th cent.).

SOUTH-EAST CORNER ROOM *(Angulo I):* 635. *Franc. Ribalta*, Portrait of a man; 674. *Velazquez*, Portrait of himself (copy); *Goya*, *260. Bayeu the painter, 675. Rafael Esteve the engraver, 268. Portrait of a lady; 683. *Claudio Coello*, Portrait of a man. Also a few unimportant Flemish works of the 17th century. — NORTH-EAST CORNER ROOM *(Angulo II):* 521. *Juanes*,

The Saviour; *N. Borras*, 548. Bearing of the Cross, 539. Scourging of Christ, 928. Last Supper; works by *Marchi*, *Zariñena*, and others. — North-West Corner Room *(Angulo III)*: 612. *Juanes*, Last Supper; several works by *Pedro Orrente*. — South-West Corner Room *(Angulo IV)*: 661. *School of Leonardo da Vinci*, 663. *Andrea del Sarto* (copy), Virgin and Child. — The door opposite the N.E. Corner Room leads to the —

Salón de Juntas, the council-room of the Academy, with portraits of eminent natives of Valencia. — We return to the vestibule of the cloisters and pass to the right into the —

Room of Modern Pictures. *Francisco Domingo*, The last day of Sagunto (p. 297); *Joaquin Sorolla*, El Palleter; *Ignazio Pinazo*, Death of James I. of Aragon, Landing of the captive Francis I. of France at Valencia; *Franc. Domingo*, St. Thecla, St. Marianus; *Fenollera*, Conspirators of Valencia in presence of Cardinal Adriano (1519); *Bern. Ferrandiz*, Tribunal of the Waters (p. 308); *Man. Ferran*, Apotheosis of Don Quixote; *Salvador Abril*, On the open sea; *Isid. Garnelo*, St. Vincent Ferrer prophesying to the young Alfonso Borja (p. 316); **José Benlliure*, The Vision of the Colosseum, representing a ghostly procession of all the Christian martyrs, marshalled by St. Almachius (d. 404), the last of their number; numerous portraits; *J. Pinazo*, Daughters of the Cid; *Franc. Amérigo*, Sacking of Rome in 1527.

Adjacent, to the left, is the Archæological Collection. Architectural fragments; Gothic funeral urns of the 14th cent.; tomb of Don Pedro Bail with elaborate sarcophagus (15th cent.); alabaster figure of Hugo de Moncada, from the former Convento del Remedio (16th cent.); statue of Miguel Amador (17th cent.); wooden group of Virgin and Child (16th cent.); alabaster statue of St. Vincent the Martyr, from the Monasterio de la Roqueta (16th cent.); copy of the Virgin of Montserrat (p. 268); early-Christian sarcophagus from the Convent of Santo Domingo (5th cent.); azulejos; cannon (15th cent.), cannon balls, and anchor found at El Grao; marble relief of St. George (16th cent.).

The Collection of Engravings *(Grabados)*, on the first floor, also includes drawings by *Juanes*, *Ribalta*, *Berruguete*, *Goya*, and others, as well as a model of the Roman theatre of Sagunto as it was before the ravages of 1808.

The ***Torres de Serranos** (Pl. C, D, 2), the old N. gate of the city, are an interesting structure of the second half of the 14th cent., resting on Roman foundations. It has long been used as a prison, but it has recently been restored and freed of disfiguring additions. It is best seen from the Puente de Serranos or the pretty paseo of the same name.

Two massive crenelated towers flank a central structure, the beautiful Gothic tracery of which is admirable. The towers are rectangular in plan, but the edges of their river-faces have been chamfered off so as to make a triangle. About two-thirds of the way up a kind of gallery, supported on corbels, is carried round the exposed sides of the gateway, but serves rather as an architectural ornament than for any more formidable purpose. A second gangway runs higher up along the central structure and enters the towers by doors. The actual archway is comparatively low.

The broad bed of the Turia is usually dry. Beyond it we traverse the *Arrabal de Murviedro* to (12 min.) the Hieronymite convent of *San Miguel de los Reyes*, founded by the Duque de Calabria in 1541 and now the *Presidio* (criminal prison). — A little lower down the river, beyond the *Puente de la Trinidad*, built in 1356, stands the *Hospital Militar* (Pl. E, 1), occupying the old *Convento de San Pio Quinto* and flanked with towers. The dome is covered with beautiful azulejos.

We follow the right bank. Immediately to the right is the *Colegio de Loreto* (Pl. E, 2); farther on are the church of the *Trinitarios* and the *Temple* (Pl. F, 2). The last was built for the Templars on the site of the Moorish *Alibufat* (?), on which the Spaniards first erected the cross, and was afterwards occupied by the Order of Montesa (p. 318). In the reign of Charles III. it was practically rebuilt.

A little farther on is the *Puente del Real* (Pl. F, G, 1), the Moorish *Sherîa* ('bridge of the law'), a massive stone bridge with ten openings. It leads to the tree-shaded Llano del Real (Pl. F, 2). Adjacent are two artificial hills, overgrown with rank vegetation and forming the only remains of the *Jardin del Real*, which was attached to a small royal villa. — At the Llano del Real begins the **Alameda** (Pl. G, H, I, 1), an avenue of plane-trees, which extends down the river to the (1/2 M.) *Puente del Mar* and forms the fashionable afternoon-drive of the Valencians. At both ends of it are fountains. — We may now take the tramway viâ the Puente del Mar to the Glorieta (see below), or we may return viâ the Puente del Real.

In the Plaza de Tetuan (Pl. G, 2), formerly named the *Plaza de Santo Domingo*, lies the old **Citadel**, built by Charles V. to protect the town against the pirate Barbarossa. It incorporated the convent of *Santo Domingo*, founded by Jaime I., and was almost destroyed by Suchet in 1812. The finest parts remaining are the Doric portal and the tower, with its graceful upper stage. The extensive buildings enclose two or three attractive patios and are used for an arsenal, artillery barracks, and the dwelling of the Captain General. The *Capilla Castrence* is an interesting castle-like building, with alabaster windows and the castrum (catafalque) of *Marshal Roderigo Mendoza* (d. 1554) and his wife. The buildings also include the *Capilla de San Vicente Ferrer*, where that saint assumed the cowl. The inscriptions on the outside refer to the Morocco war (1859-60) and to St. Vincent Ferrer.

The Casa Natalicia, or house in which St. Vincent was born (1419; canonized 1455), is at Calle del Mar 117 and has been converted into a chapel. — In the church of *San Estéban* (Pl. E, 2) the anniversary of the baptism of the saint (April 5th) is celebrated on the Sun. after Easter by the erection of a large group of figures.

The Plaza de Tetuan is adjoined on the S.E. by the **Glorieta** (Pl. G, H, 3), a charming pleasure-ground laid out by Elio in 1817 on the site of the old glacis, and planted with palms, pines, and araucarias. There are also a fountain and an entrance-arch of bamboo (W. side). — The Tobacco Factory (Pl. H, 3), on the S.E. side of the Glorieta, built for a custom-house in 1758, is one of the largest in Spain, employing 3600 women, most of whom are very expert in rolling cigars (adm. on application to the porter).

To the S. of the Glorieta lies another garden named the Plaza del Principe Alfonso (Pl. G, H, 3), which is embellished with a bronze *Equestrian Statue of James I. of Aragon* (1213-76), by Agapito

Vallmitjana (1891). — From this plaza the Calle de la Nave leads to the S.W. to the Plaza del Colegio del Patriarca (p. 304), and the Plaza and Calle de las Barcas to the Plaza de San Francisco (p. 304), while the Calle del Poeta Quintana runs to the S.E. to the CALLE DE COLÓN (Pl. H, 4, 5, 6), forming part of the ring of boulevards mentioned at p. 304. Near its S. end is the Plaza de Toros (p. 302).

Our walk through the S.W. quarters of the city may be begun at the **Plaza del Mercado** (Pl. D, E, 4, 5), the largest and most interesting of the open spaces of Valencia. It is always more or less frequented, and the picturesque costumes of the peasantry of the neighbourhood may be seen here to great advantage during the morning markets. It was formerly the scene of tournaments and festivals, and many notable events are connected with it. It was here that the Cid, mindless of his oath, caused *Ahmed Ibn Djahhâf* to be burned alive, because he would not reveal the spot where King Yahyâ had buried his treasures. The best general view is obtained from the S.E. corner. — On the N. side of the plaza stands the —

***Lonja de la Seda** (Pl. D, 4; 'Silk Exchange'), a beautiful Gothic building, erected by *Pedro Compte*(?) in 1482-88 and recently restored. The site is that of the Moorish Alcázar, built by a daughter of *King Al-Hâkim* and afterwards occupied by Ximena, wife of the Cid. The richly decorated MAIN FAÇADE is 178 ft. long and is divided vertically into three sections. In the middle rises a tower, with two Gothic windows, the lower of which is pointed, the upper square-headed. To the E. of this central tower lies the part of the building containing the main hall (see below), with a large gateway and two windows. Above the windows are coats-of-arms, supported by angels, and at the top are crown-like battlements and four gargoyles *(gârgolas)*. There is a similar façade in the rear, towards the Calle de la Lonja. The W. part of the façade has two rows of square-headed Gothic windows, with four in each. Above is a traceried gallery, extending round the entire building, and over this are gargoyles and a frieze of heads; at the top are crown-like battlements. The openings of the gallery are 'pierced in a sort of continuous arcading, the pinnacles of which run up to and finish in the parapet'. — The WEST BUILDING is to be fitted up as a museum of antiquities. The court, with a flight of steps ascending to the upper floor, is surrounded by walls with crenelated battlements. — The entire height and depth of the EAST BUILDING is occupied by the *EXCHANGE HALL, which is 118 ft. long and 70 ft. wide. Its rich star vaulting is borne by two rows of spiral pillars (eight in all), to which correspond twelve pilasters embedded in the walls. The whole makes an impression of exceeding boldness, lightness, and elegance; and the columns look like a stone forest of palms. The Latin inscription in bronze letters, running round

the upper part of the walls, informs us that the hall took 15 years to build and that the merchant who neither cheats nor takes usurious interest will inherit eternal life. — The tower (entr. to the left of the hall) is open free in the forenoon (9-12) and in the afternoon for a fee of 1 p.

A little to the N. of the Lonja (Calle Angosta de la Compañía 2) lies the *Archivo General del Reino de Valencia*, containing an important collection of charters and documents (open on week-days, 9-1). — The church of *Los Santos Juanes* (Pl. D, 4, 5), on the S. side of the Mercado, opposite the Lonja, has a ceiling-painting by *Palomino* (p. lxxxv) and some rococo decorations, but hardly repays a visit.

The narrow streets to the N.W. of the Mercado lead through the oldest part of Valencia to the church of **San Nicolás** (Pl. C, D, 4), originally a mosque. It has, however, been spoiled by modern additions. The frescoes are by *Dionis Vidal*, a pupil of Palomino. The large gilded retablo and the stained-glass windows are also interesting, but the prime reason for a visit to this church is found in the paintings of *Juanes*. Over the altar to the left of the high-altar are a Nativity and eight smaller pictures. At the right side-altar is the Bearing of the Cross, partly executed by pupils. Other works of his are seen at the fifth altar in the N. aisle, and in the sacristy are half-lengths of Christ and the Virgin. Above the W. door of the church is a portrait of Pope Calixtus III. (p. 316), once one of the clergy of the church and donor of the silver *Chalice* kept in the sacristy.

The Calle de Caballeros (p. 308), to the N.W. of San Nicolás, and its S.W. prolongation, the Calle de Cuarte (Pl. C, B, 4, 5), contain a number of interesting *Private Residences*, the external architecture of which may be easily studied by passing through the ever-open portal and vestibule *(zaguan)* into the patio. The latter is often oval in form and surrounded by a colonnaded gallery. Imposing staircases ascend to the upper floors.

The Calle de Cuarte leads to the S.W. to the **Torres de Cuarte** (Pl. B, 5), the old W. gate of Valencia, a massive structure erected in 1444, or about a century later than the Torres de Serranos. It resembles the latter in plan and is also used as a prison. The two outer towers are here replaced by semicircular cubos; and the gallery supported by corbels runs along the central structure only. The two towers, with their small openings, are also surmounted by passages for the use of the defenders.

A few hundred paces to the S.W. lies the **Jardin Botánico** (Pl. A, 5, 6; adm. free, fee to the conserje 30 c.), which shows a fine array of sub-tropical plants, such as the *Polygala grandiflora* and *P. speciosa* (beautiful violet blossoms in March), *Araucaria excelsa*, *A. Cookii*, *Yucca filamentosa*, *Coccoloba peltata*, *Eucalyptus globulus*, etc.

The Calle de Guillem de Castro, running past the Torres de Cuarte and forming the S.W. part of the ring of boulevards (p. 304), is uninteresting. The *Presidio de San Agustin* (Pl. E, 7), a model penitentiary, contains (in the *Cuarto Rectoral*) a few pictures by

Ribalta, including one representing St. Thomas of Villanueva, the founder of the Augustine College, in the midst of his pupils.

Excursions.

1. **Villanueva del Grao** (*gradus*, the 'step' to the sea), the celebrated but rather uninteresting harbour of Valencia, lies on the N. side of the mouth of the Turia, about 2½ M. distant. It is reached by electric tramway, either from the *Glorieta* (Pl. G, H, 3), viâ the plane-shaded Camino del Grao (every 5 min.; fare 15 c.), or from the *Plaza de Tetuan* (Pl. G, 2), viâ the Puente del Real and the Alameda. The inner harbour is 22 ft. deep, the outer harbour 23-26 ft. The shelter denied by nature is afforded by two huge moles (*muelles;* good views). About 5500 vessels enter and clear annually. The chief exports are wine, oranges, raisins, and rice. — In the 'temporada' or season (mid-June to Oct.) the tramways run on to the N. to (⅔ M.) the **Cabañal** (*Pueblo Nuevo del Mar*), a village built solely for the use of bathers and containing the establishment *Las Arenas* and numerous bathing-boxes.

2. The Albufera may be visited from station *Silla* (p. 315) by boat, or (better) from *Valencia* by tartana (1¾ hr.; fare, see p. 301). — The road, which is shadeless and hardly practicable after rain, leads from the Puente del Mar (p. 311) past the *Convento de Monte Oliveto*, which has been converted into a barrack. It then continues down the right bank of the Turia, turning to the right at (20 min.) the cross-roads. Soon after we come in sight of the *Canal de Isabella Segunda*, which leads to the Albufera. The curious marshy smell of the lake is distinctly perceptible. We finally reach the Dehesa (see below) and (5½ M.) *Salér*, a fishing-village connected with the Albufera by the above-named canal. — From this point the traveller should not neglect to make a trip by boat (2-3 p. per hr.; bargain necessary) to the *Mata del Fang*, a shoal overgrown with reeds. The scenery is very singular. At one time we traverse vast tracts of reeds, at another we enjoy unimpeded views of the mountains to the S. (*Virgen de Cullera*, *Mongó*, *Sierra de las Agujas*) and to the W., where the sharp-pointed *Picasent* is conspicuous. Valencia with its numerous domes is also visible. To the N. we descry Sagunto and the Desierto de las Palmas (p. 296). The sea is hidden by the Dehesa. — If time permit, we should also walk across the Dehesa to (20 min.) the seashore. The sand-dunes are covered with sea-pines (Pinus maritima), broom, and sand-plants. The *Winter Beach* ('quatenus hibernus fluctus maximus excurrit') stretches far up the low sandy shore.

The **Albufera** (Arab. *al-buhéra*, lagoon) is the last relic of the sea that once covered the coast-plain of Valencia (comp. p. 291), but its waters have long been fresh. On the landward side its curving outline is 15-18 M. long and is bordered by reed-banks and rice-swamps; its seaward side forms a straight line of about 10 M. in length and is divided from the sea by the *Dehesa*, a narrow strip of land 6-20 ft. high. About 6 M. to the S. of Salér (see above) the Albufera is connected with the sea by the canal of *Perelló*, which may be closed at will. The Albufera contains numerous fish, especially eels (*anguilas*). Large flocks of ducks and other waterfowl also haunt the lake. — Originally the Albufera belonged to the *Counts de las Torres*, afterwards it passed into the hands of the crown, and at the beginning of the 19th cent. it was conferred upon the 'Prince of the Peace' (p. 126). In 1812 Napoleon presented it to Marshal Suchet, who also received the title of Duc de Albufera. At present it is once more the property of government but has been leased to a company at Valencia, which has a number of pumping stations on the lake. Most of the inhabitants of the surrounding villages are engaged in the cultivation of rice.

3. **Manises** lies 3 M. to the W. of Valencia, on the right bank of the Turia. It may be reached either by carriage, viâ *Mislata*, or by the narrow-gauge railway to *Liria* (p. 301; 4½ M., in ¼ hr.; fares 65, 50, 30 c.). It is famous for the *Azulejos* (p. xxxvi) made of a clay found in the neigh-

bourhood. The village contains about a score of factories, employing 1500 workmen, and visitors are usually admitted (fee to guide 1 p.). — About 3½ M. farther to the W., also on the right bank of the Turia, are important remains of a *Roman Camp*. This may have been constructed by Pompey, but seems undoubtedly to have been used for military purposes at a later date also.

4. **Meliana**, 3 M. to the N. of Valencia, on the narrow-gauge railway to *Rafelbuñol* (p. 301; 4½ M., in ¼ hr.; fares 50, 35, 20 c.), is now sometimes visited for the sake of the *Nolla Mosaic Factory*, the wares of which are much in evidence at Valencia. Those who drive to Meliana pass the large *Cemetery* of Valencia.

5. **Burjasot**, a pleasure-resort 2½ M. to the N.W. of Valencia, a station on the *Bétera* railway (comp. p. 301; 3 M., in ¼ hr.; fares 40, 30, 15 c.), may also be reached by tramway from the Calle Conde de Almadovar (Pl. D, 2, 3). It is visited for the sake of the 41 Moorish *Mazmorras* (also called *Siches* and *Silos*), used as receptacles for grain. Their roof, consisting of blue and black flag-stones, is used as a paséo or promenade. The mazmorras themselves are underground vaults, resembling huge jars and lined with stone. — From *Bétera*, the terminus of the railway (12 M., in 1 hr.; fares 1 p. 55, 1 p. 15, 70 c.), we may make an excursion to the suppressed **Cartuja de Portacoeli**, which lies to the N.W., in the direction of *Olocau*. This convent was founded by *Bishop Andrés de Albalat* in 1272, amid the recesses of the coast-mountains of Valencia. The entire district, which is famed for its 'vino rancio', was occupied by the Moriscoes (p. 293) down to 1609.

Excursion to *Sagunto* and *Segorbe*, see pp. 297, 300; to *Carcagente*, *Gandía*, and *Dénia*, see R. 34.

33. From Valencia to Carcagente and La Encina
(Madrid, Córdova, Alicante, Murcia).

70 M. Railway (two through-trains daily) in 3½-5½ hrs. (fares 13 p. 90, 10 p. 55, 6 p. 15 c.). There are also various local trains. — The following plan may be recommended for a visit to *Gandía*, *Denia* (R. 34), and *Alicante* (R. 36). 1st Day. We take the early train from *Valencia* to *Dénia*, changing carriages at *Carcagente*. 2nd Day. We return to *Gandía* about midday, and go on by evening-train to *Alcoy*. 3rd Day. Diligence from Alcoy to *Alicante* (a charming drive). — With the *direct* journey from *Valencia* to *Alicante* we may combine a visit to *Játiva*. — Those bound for *Murcia* (R. 38) should choose the route viâ *Chinchilla* (p. 325).

Valencia, see p. 301. — The railway traverses the huerta towards the S.W. and approaches the Albufera (p. 314) at (3¾ M.) *Alfafar*. Fine views are enjoyed of the mountains to the W., and of the *Sierra de las Agujas*, the *Sierra de Culléra*, and the *Mongó* to the S. — 5 M. *Catarroja*.

8 M. **Silla**, a small town of 4250 inhab., with a handsome church and many palms. To the left are the Albufera and the pine-woods of the Dehesa (p. 314).

From Silla a Branch Railway (16 M., in 1¼ hr.; fares 3 p. 20, 2 p. 20, 1 p. 55 c.) runs to the S.E., viâ (6 M.) *Sollana* and (12½ M.) *Sueca* (12,800 inhab.), to Culléra, a town of 11,400 inhab., prettily situated on the left bank of the *Júcar* (the Roman *Sucro*), near the promontory of its own name. It is dominated by a ruined castle and the conspicuous chapel of the *Virgen de Cullera*. — Cullera is about 6 M. by road from *Tabernes* (p. 319).

Our line passes (right) the Moorish *Torre de Espioca* and reaches (13½ M.) *Benifayó de Espioca*. The soil becomes of a reddish-

brown colour. We cross the watershed between the Turia and the *Algemesí.* — 16 M. *Alginet.* We traverse another *Tierra de Regadío* (p. 294) and reach a tract of rice-fields (left).

20 M. *Algemesí*, on the river of that name, which joins the *Júcar* (p. 315) a little lower down. To the left rise the jagged and volcano-like heights of the *Sierra de las Agujas* and also the *Sierra de Cullera*, with the 'Virgen' (p. 315). Across the former runs the branch-line to Dénia. To the right is the *Sierra del Ave.*

23 M. *Alcira*, a town of 19,570 inhab., on the right bank of the Júcar, which the railway crosses here. The fertile soil bears a great many palms and orange-trees, but fever-breeding rice-swamps are also prevalent.

25 M. **Carcagente** (*Rail. Restaurant*, poor), a town of 12,150 inhab., amid a forest of orange-trees and palms, above which rise a number of factory-chimneys, looking curiously out of place. The former *Dominican Nunnery* contains a fine altar-piece by Fran. Ribalta (no admission). The numerous mulberry-trees testify to the silk-culture of the neighbourhood.

From Carcagente to *Dénia*, see R. 34.

The main line ascends the mountain-valley of the Júcar. To the right lie the rice-fields of *Masalavés* and *Alberique* (see below). — 27½ M. *Puebla Larga*, the station for *Alberique*, which lies on the W. bank of the Júcar.

30½ M. *Manuel.* To the right is the *Castillo de Sentana.* The train crosses the little river *Albaida* (p. 321) by a bridge of seven arches, and then the torrent of *Carraixet* and the *Montesa* (p. 318). To the left, in a charming huerta, is the *Ermita de Santa Ana*, above which is the *Ermita del Puig.* The scenery becomes picturesque and imposing.

35 M. **Játiva** (*Fonda del Comercio*, Calle de Moncada, in an old palacio, with café and baths, pens. 5 p., well spoken of; *Fonda de España*, near the rail. station; *Railway Restaurant*), a town of 11,830 inhab., the *Saetăbis* of the Romans and of Iberian origin, received its present name from the Moors. Its linen cloth is praised by Pliny and Martial. It was the seat of a Visigothic bishop. Jaime I. of Aragon captured the town in 1244. Philip V., in consequence of its obstinate defence against the partizans of the Archduke Charles (p. xxxvii), rechristened it *San Felipe*, but the new name did not long remain in vogue.

Játiva was the birthplace of *Jusepe Ribera* (p. xxiii), and it was long the home of the princely family of *Borja* or *Borgia*, which originated in Borja (p. 219). Among the most prominent members of this family were *Alfonso Borja* (Pope Calixtus III.; 1455-58), *Rodrigo Borja* (Pope Alexander VI.; 1492-1503), *Caesar* (1478-1507), the natural son of Rodrigo, and *Lucretia* (1480-1519), his natural daughter. *San Francisco de Borja* (1510-72), Director General of the Order of the Jesuits, was a son of *Juan Borja*, Duke of Gandia (p. 319), another son of Pope Alexander VI.

The clean and pleasant-looking town is finely situated at the N base of the *Monte Bernisa*, the two peaks of which each bear a castle.

Numerous fountains, fed by the springs of Bellús (p. 321) and Santa, rise in all parts of the town, and there are said to be 500 in the patios of the houses. The railway-station lies to the N.W., in the midst of the smiling huerta, and between it and the town runs the elm-shaded *Alameda*, with the *Fuente de Leon*. The most characteristic among the quaint buildings on this avenue is the *Nunnery of Santa Clara*, the barred windows and wooden shutters of which are thoroughly Oriental in appearance.

On entering the town, we first wend our way to the Plaza de Balsa, which affords a fine view of the high-lying Castillo. We ascend across this plaza to the Plaza de Spañoleto, embellished with a bronze statue of *Jusepe Ribera* (p. 316), by Gilbert (1898), and then proceed to the left through the Calle de Puerta de Santa Tecla to the Plaza de la Seo, on the W. side of which is the *Hospital Municipal Civil*, with its rich façade. On the E. side stands the Colegiata de San Felíu, formerly the cathedral, erected in 1414 in the Gothic style but remodelled in the Renaissance period. The spacious nave and the W. façade have been left unfinished. To the N. is a large detached *Campanile*. The wide ambulatory and the view of the capilla major are very effective. Some of the altar-pieces are good works of the 15-16th cent. The fine custodia was given by Pope Calixtus III., a native of Játiva.

We now proceed to the N., through a bye-street, to the picturesque Calle de Moncada, the main thoroughfare of the town, containing the *Fuente de Moncada* and many large mansions (*Casa de Salvador Sans. Casa del Arcon*, etc.), the elaborate door-knockers *(anillos)* of which deserve attention. In the *Casas Consistoriales* (town-hall) are a number of stones with Roman inscriptions. The Calle de Moncada leads to the E. to the *Ovalo*, a shady promenade with the *Fuente de los Veinte y Cuatro Caños* ('pipes'). — To the E. of the *Ovalo* rises the cypress-planted *Calvario*, which is best ascended from the N. (the windings on the S. side are interminable). It commands a splendid view of the town, the valley, the castle to the S., and the precipitous sides of the Bernisa.

From the Ovalo we ascend to the *Castle (permit obtained at the town-hall). About halfway up lies the *Ermita de San Felíu* (view), formerly a Mozarabic church (see p. 293), with horseshoe-arches, ancient pillars, and the Roman inscription: *L. Fulvio L. F. Gal. Marciano*. A still more extensive view is obtained from the *Torre de la Campana*, or tower of the castle. The approach to the castle, with its walls and towers and gates, is an interesting survival of the Hispano-Moresque style of fortification. — Among the numerous political prisoners confined in this fortress were the *Infantes de la Cerda*, the legitimate heirs to the throne of Aragon but ousted by Sancho IV. in 1284; the *Duke of Calabria*, Crown Prince of Naples, under Ferdinand the Catholic (p. xxxvi); and *Cesare Borgia*, imprisoned here by the 'Gran Capitan' (p. 355).

The *Convent of Mont Sant*, near the Ermita de San Felíu, has a Moorish cistern.

We return to the Ovalo, and proceed to the N. to the Alameda (p. 317), where we soon reach the gate leading to the railway. From Játiva to *Alcoy* and *Alicante*, see R. 35.

The Railway to La Encina turns to the S.W. from Játiva, following the old highroad, enters the valley of *Mogente*, which is watered by the *Montesa*, and crosses the river by a bridge with a span of 185 ft. Retrospect of Játiva. The exuberance of the Valencian huerta gradually diminishes. We enter the region of olives.

39½ M. *Alcudia de Crespins*. Near (43 M.) *Montesa*, to the W., stands the *Piedra Encantada*, a 'rocking-stone' weighing about 250 tons, which may be set in motion with a finger.

As we proceed, we see to the right the ruins of the castle of *Montesa*, which was overthrown by an earthquake in 1748. This castle gave its name to the *Order of Montesa*, founded in 1318 to succeed the Knights Templar. — 47 M. *Vallada*.

50 M. *Mogente*, a small and ancient town founded by the Moors, in a fruitful district. — The train now ascends rapidly along the N. slope of the *Montaña de Mariaga*, between the *Sierra de Enguera* on the N. and the *Sierra Grosa* on the S. Just before entering the *Mariaga Tunnel* (1 M. long) we have a fine retrospect, extending to the distant coast-plain of Valencia. This view is particularly striking to the traveller coming in the other direction.

62 M. *Fuente la Higuera*, a high-lying place with 3740 inhab., belonging geographically to the plateau of Castile. The sudden transition from the sub-tropical luxuriance of Valencia to these cold steppes is very striking in winter. — The line curves towards the S. and then runs to the N.W. to (70 M.) *La Encina* (p. 325). Second-class and third-class passengers for Madrid change carriages here.

34. From Carcagente *(Valencia)* to Gandía and Denia.

42 M. Railway (three trains daily) in 3-3¼ hrs.; fares 7 p. 5, 4 p. 65, 3 p. 5 c. (from Valencia, 67 M., in 5 hrs.; fares 12 p., 8 p. 40 c., 5 p. 25 c). There is also a local train from Carcagente to *Gandía*. Good second-class carriages. No railway-restaurant.

The scenery on this trip is among the finest in Spain. The chief point is Dénia, with the Mongó. The hotels are, however, very indifferent. Those who content themselves with Carcagente and Gandía can make the excursion in one day. — If it happens to suit, the journey may be continued from Denia to Alicante by steamer.

From Valencia to (25 M.) *Carcagente*, see R. 33.

The narrow-gauge railway to Dénia makes a wide sweep to the S. through the orange-groves of Carcagente and then runs to the S.E. through a mountain-valley intersecting the N. spurs of the *Sierra de las Agujas* and farther on descending towards the sea, where it is called the *Valldigna*. As we pass beyond the bounds of artificial irrigation, the vegetation becomes more scanty. The

cultivated fields are small, the trees are more or less stunted, and brushwood abounds. We pass through a rocky cutting and obtain a fine view of the Valldigna, with its lofty mountain-walls. The train skirts the N. side of this valley. 10½ M. *Valldigna.*

12½ M. *Tabernes*, in a charming and sheltered situation, artificially watered by a '*nacimiento*'. Large fields of strawberries *(fresales)*. The windows of the houses are unglazed. A road runs from Tabernes to Cullera (p. 315), the walls of which are visible to the left, in the distance.

The railway runs to the S.E. through a level district of rice fields *(arrozales)*. To the left, 1½-2 M. distant, is the row of pines marking the sea-beach; to the right are the mountains. We cross the *Jaraco*. 17 M. *Jaraco;* 18 M. *Jeresa*. To the right is the *Castillo de San Juan*. We enter the fertile *Huerta of Gandía*, dominated by the *Ermita de Santa Ana* and the peaked *Monduve* or *Monduber* (2790 ft.).

22½ M. **Gandia** (*Fonda de Juan Besos*; Brit. vice-consul), a town of 9990 inhab., situated in the richest and most populous huerta of the kingdom of Valencia, 2½ M. from the sea. It lies on the left bank of the little river *Alcoy* or *Sérpis*, which descends from Alcoy (p. 322) and has the small harbour of *El Grao* at its mouth.

From the railway-station, which lies to the E. of the town, we proceed to the right, through the gate, to the *Colegio de Escuela Pia*, founded by San Francisco de Borja (p. 316). Hence the narrow Calle Mayor leads to the Plaza de la Constitucion, in which stands the *Iglesia Colegial*, a Gothic structure without aisles. The W. and S. portals are adorned with good sculptures in the French Gothic style, and the retablo of the high-altar contains paintings by Pablo de San Leocadio (p. lxxii). — We then pass to the W. across another large plaza, and farther on obtain a fine and extensive view of the *Montaña de Borel* and the *Monduve* (see above). We next return to the S. to the *Puerta de Oliva*, adjoining which is the former *Palace of the Borjas* (p. 316), Dukes of Gandía, with fine stucco-work and paintings by Gaspar de la Huerta (d. 1714). A few more paces bring us to the *Bridge* over the Alcoy (view).

A Branch Railway (33 M., in ca. 2 hrs.; fares 5 p. 40, 3 p. 80, 2 p. 70 c.) runs from the *Grao* or *Puerto di Gandía* to *Alcoy*. — The train stops at (2½ M.) *Gandía* and then runs to the S.W. up the valley of the Alcoy. 7½ M. *Potríes;* 9½ M. *Villalonga;* 17½ M. *Lorcha;* 22 M. *Beniarrés;* 27 M. *Muro*, with 2600 inhabitants. To the right tower the sheer limestone cliffs of the *Sierra de Benicadell*, a singularly narrow range of hills, torn away from the *Agullent* on the S.W. by the deep fissure of the Puerto del Benicadell (p. 321). — 29½ M. *Concentaina* (p. 322), on the highroad from Albaida to Alcoy. — 33 M. *Alcoy*, see p. 322.

The Railway to Denia crosses the Alcoy and passes the villages of *Pilos* and *Bellreguart*. — 27½ M. **Oliva,** a town of 7950 inhab., charmingly situated on the slope of the *Collina de Santa Ana* amid groves of olives and mulberries. — To the right are the *Calvario* and the *Ermita de San Pedro*. The famous 'Pasas (raisins) de Valencia' grow here and are dried in the vineyards themselves.

The train approaches the fine mountain-range to the S., which begins to the E. with the *Monte Segúria*. To the W. are the *Mte. Cabal*, the *Mte. Negro*, and the *Sierra de Ebo*, at the foot of which lies the large village of *Pego*. The isolated *Mongó* becomes more conspicuous.

At (33 M.) *Molinell* the train crosses the outlet of the small *Lago de Oliva*. 36 M. *Vergel*, the first place in the province of *Alicante*. We cross the *Ebo* and pass *Ondara* (right).

42 M. **Dénia** (**Fonda del Comercio*, pens. 6 p.; *Fonda de la Marina; Hot. Peninsular;* British vice-consul, *Jos. Ramos Morand;* Lloyd's Agents, *Morand & Co.)*, a town of 11,440 inhab., is finely situated on the E. and S. sides of a hill crowned by a ruined castle. To the S., separated from the town by the valley of the Vergel, rises the *Mongó* (p. 321), a limestone hill rising gently from W. to E. and then falling abruptly to the sea. The flat roofs *(azoteas)* of the houses afford excellent vantage-ground for views of the fine scenery. Denia carries on a brisk export-trade in raisins, sent largely to England and the United States.

Denia, the *Hemeroskopeion* of the Greeks and the *Dianium* of the Romans, is an ancient Iberian town, which was colonized by Phocæans from Massilia (Marseilles) or Emporiæ (p. 232). It soon attained so great importance, that Sertorius made it his naval station (*Strabo*, III. 239). The Arabs under Tarik captured it in 715, and from 1031 on it formed part of the kingdom of Murcia, afterwards incorporated with Valencia. The Christians recaptured it in 1253. Under the Moors Denia is said to have contained 50,000 inhab., but its harbour has become filled with sand and the ships have to anchor in the unprotected roads. The expulsion of the Moriscoes in 1610 was also a heavy blow to the town. It was thrice besieged during the War of the Spanish Succession, and it was the scene of the last struggles with the French in 1813. The French garrison in the Castillo, reduced at last to 100 men, withstood a bombardment for five months and finally surrendered on condition of being allowed to depart in freedom.

From the railway-station, near which several handsome new streets have been laid out on the site of the old fishermen's quarter, we proceed first to the MERCADO, or market-place. We then go on towards the E., passing the *Casino Dianense* (left) and crossing the Vergel, to the harbour, where are the remains of the old *Town Walls*, probably erected in the Arab period. Adjacent, on the land side, is a modern signalling-tower for vessels entering the port. It commands an excellent view of the Mongó and its E. prolongation, with the *Castillo del Moro*, the *Ermita de San Nicolás*, and the *Torre del Carro*.

Skirting the harbour, we reach the E. base of the castle-hill, where there is an old and neglected building, supposed to have been a *Mosque*, with a few columns in front of it and eight octagonal pillars and arches inside. On the other side of the street is another section of the town-wall, in a corner-turret of which, a little to the N., is immured a *Tablet* with a Roman inscription. — By continuing to skirt the castle-hill, we pass the site of the celebrated Temple of Diana, built in imitation of that at Ephesus. — We next ascend the *CASTLE HILL from the W., over rocks and fragments of ruined

walls. At the top, half concealed by vines, are ancient steps, mosaics, and cells resembling casemates. The flat, grass-grown surface at the very top is the cover of a cistern. In spring the asphodel flourishes here. The view is extensive, especially towards evening; in clear weather the Pityusæ (p. 284) are visible to the E.

From the castle we descend by the same route and proceed to the S. to the Plaza Mayor, with the *Casa Consistorial* and the *Iglésia de la Concepción*. In the façade of the former is immured a Latin inscription from the Temple of Diana. The latter is a baroque edifice, with an azulejo dome and alabaster windows. The paintings in the spandrels of the dome and at some of the altars are interesting.

The attractive ascent of the **Mongó** (2495 ft.) is accomplished by the W. side in 4-5 hrs. (on horseback or on foot; guides not easily obtained). At the top are the remains of the *Casa de Biot*, where the French physicists *Biot* and *Arago* made their meridional measurements in 1806. The superb *View extends on the W. far into the mountains of Alicante, and on the E. to the Balearic Isles, while towards the N. it embraces the whole sweep of the coast from Valencia to the mountains of Benecasím (p. 296). About halfway up, at the mouth of a cave, is a Roman votive inscription.

From the harbour a bridle-path leads to the S.E. to the *Ermita de los Angèles* and the (1¼ hr.) lighthouse *(faro)* on the *Cabo de San Antonio*. With this excursion may be combined a visit to Jábea (Brit. vice-consul), a quiet town of 6700 inhab., most picturesquely situated on the *Jalón*, 3 M. to the S.E. of Dénia, between the Cabo de San Antonio on the N. and the *Cabo de San Martín* on the S. The *Castillo de San Juan* affords a fine sea-view. The stalactite *Cueva del Oro* and *Cueva del Organo* are also interesting. Excellent raisins are grown in the vicinity.

35. From Játiva to Alcoy and Alicante.

66 M. Railway in construction and open as far as (18 M.) *Albaida*, whence Diligences ply twice daily, in connection with the trains, to *Alcoy* and *Alicante*. Another diligence runs from Alcoy to *Bañeras*, a station on the *Bocairente* and *Villena* railway, which there joins the main line from Madrid to Alicante (R. 36).

Játiva, see p. 316. — The train turns to the S. into the Albáida valley and beyond the small baths of *Bellús* and (2½ M.) *Genovés* enters the defile named the *Desfiladero de Aigües*. — 8 M. *Beniganim;* 11 M. *Puebla de Rugat;* 15 M. *Montabernér.*

18 M. **Albaida,** a small town with 4200 inhabitants. We here leave the railway, which is continued to the W., through the Albáida valley, to (6 M.) *Onteniente.*

The Road to Alcoy ascends from Albaida to the S., through the valley of the *Clariana*, to the crest of the *Sierra de Marióla*, along which runs the boundary between the provinces of Valencia and Alicante. It crosses the ridge by the *Puerto de Benicadell* or *de Albaida* (see p. 319) and then descends, in steep zigzags, into the valley of the *Alcoy*. To the left lies the small town of *Muro* (p. 319).

28 M. **Concentaina**, a station on the railway from Puerto de Gandía to Alcoy (p. 319), is a venerable town of 6650 inhab., surrounded by old Roman walls, partly renewed in the Moorish period. It is overlooked by a picturesque hill surmounted by a tower. The interesting old palace of the Dukes of Medinaceli has three high corner-towers. The fertile huerta of Concentaina produces wine and olives. To the N.W. rises the *Moncabrar* (4545 ft.); to the E. is the *Sierra de la Almudaina*. — The road now ascends to the S.W. through the valley of the Alcoy to —

32 M. **Alcoy** *(Fonda del Comercio; Hôtel y Café de Rigal)*, an important industrial town with 32,000 inhab., well situated on a terrace of the *Hoya* (huerta) watered by the Alcoy. The principal manufactures are iron goods, paper ('papel de Alcoy', for cigarettes), and woollen goods. Many of the factories lie on the *Salto de las Aguas*, a brook descending in leaps from the Mariola.

From Alcoy to *Puerto de Gandía*, viâ *Concentaina* and *Gandía*, see p. 319.

The Road to Alicante diverges from that to *Ibi* and *Villena* (p. 326) beyond the *Sierra de Carrosqueta* and leads to the S.W., up and down, over the *Sierra de Vivens* and the *Sierra de Gralla*. — 48 M. *Jijona*, a town of 6770 inhab., with an old Moorish castle, on the Cosco, a tributary of the Castalla (see below). The place lies in an exuberantly fertile district. — The road then descends, past the great *Pantano* (p. 291) of *Tibi*, which is enclosed by a wall 235 ft. long, 135 ft. high, and 60 ft. thick, into the valley of the *Castalla*, the water-carrier for the huerta of Alicante. — 60 M. *Muchamiel* (p. 328); 60¾ M. *San Juan de Alicante* (p. 328). — 66 M. *Alicante*, see p. 326.

36. From Madrid to Alicante viâ Alcázar, Chinchilla, and La Encina.

282 M. Railway (two through-trains daily) in 14¼-18 hrs. (fares 54 p. 60, 42 p. 35, 25 p. 95 c.). The mail train starting in the evening is made up of first-class and second-class carriages only. No change of carriages. The *Seville* trains (R. 40) also pass *Alcázar* (p. 324), and there is a local train to *Aranjuez* (p. 126). — Trains start at the *Estación del Mediodía* (p. 53). *Despacho Central*, see p. 53. — Railway-restaurants in *Aranjuez*, *Alcázar*, *Albacete*, and *La Encina*.

Madrid, see p. 53. — Our line coincides at first with that to Saragossa (R. 16) and then crosses the brook *Abroñigal* and (farther on) the *Manzanares*. Fine retrospect of Madrid and the Guadarrama Mts.

Beyond (4½ M.) *Villaverde* the railway to Algodor (Toledo) and Ciudad Real (R. 55) diverges to the right. The main line ascends gradually over a dreary plateau to (8½ M.) **Getafe**, a small town (4840 inhab.), with a large Piarist seminary *(Colegio de los Padres Escolapios)*, and also a station on the railway to Ciudad Real. The parish-church contains some paintings by *Claudio Coello*. — About

1¼ M. to the E. of Getafe, beyond the railway, is *El Punto* or *Cerro de los Angĕles*, a conspicuous hill supposed to be the geometrical centre of Spain. On it is the *Ermita de los Angeles*, containing a celebrated image of the Madonna, which is carried in procession to Getafe on Ascension Day and is exhibited there till Whitsuntide.

13 M. *Pinto*, with an old castle of the Dukes of Arévalo which served as the prison of the Princess Eboli (p. 106) in 1578-81. — 17 M. *Valdemoro*. — We traverse the *Meseta de Espartinas*, a monotonous hill-district. — 21 M. *Ciempozuelos* ('hundred wells'), with extensive salt-works. The train now descends viâ (25½ M.) *Seseña* into the pleasant vega of the *Jarama*, a wooded oasis irrigated by the *Acéquia Real*. We cross the Jarama and then the *Tagus*.

30½ M. **Aranjuez**, see p. 126.

A Branch Railway (95 M., in 6¼ hrs.; fares 18 p. 35, 13 p. 75, 8 p. 30 c.) runs from Aranjuez towards the E., viâ (5 M.) *Ontigola*, (10½ M.) *Ocaña*, (37½ M.) *Tarancón*, and (60 M.) *Huete*, to (95 M.) **Cuenca** (3030 ft.; **Fonda de la Iberia*, plain), the capital of the New Castile province of the same name, situated on the *Júcar*, in the heart of the wooded *Serrania de Cuenca*. The town was taken from the Moors by Alfonso VIII. in 1177 after a long siege, and contains several interesting churches. The Gothic *Cathedral* (13th cent.) boasts of several works of art (comp. pp. lv, lxiii, lxxii).

Our line runs to the S.W. through park-like scenery threaded by the Tagus. The hills to the left are planted with olives. We soon emerge from the wooded district.

40 M. **Castillejo.** The treeless village on the opposite bank of the Tagus is *Añovér del Tajo*. A little farther to the W. are seen isolated masses of marl and gypsum, while Toledo (p. 129) and the Sierra de Gredos appear in the distance. To the N. are the Guadarrama Mts.

From Castillejo a Branch Railway (16 M., in 1 hr.; two trains daily; fares 3 p. 10, 2 p. 40, 1 p. 50 c.) runs to Toledo. The only intermediate station is (7½ M.) *Algodor*, the junction of the direct railway from Madrid to Toledo and Ciudad Real (p. 129). The line follows the left bank of the Tagus, the wide valley of which is here uncultivated. The scenery improves as we approach Toledo, and the view of the curious city itself is very striking. — 16 M. *Toledo*, see p. 129.

Beyond (45½ M.) *Villaseguilla* we see to the left, in the distance, the town of *Yepes*, which is celebrated for its white wine. We cross the *Cedron*.

52½ M. *Huerta de Valdecarábanos*; the village, with its castle, lies 3 M. to the left. — 55½ M. *El Casar*. The train ascends gradually to the imperceptible watershed between the Tagus and the Guadiana. The country affords sustenance for nothing but large flocks of sheep. To the right, in the distance, are the *Montes de Toledo*.

62½ M. *Tembleque*. The small town (2080 ft.) lies 1¼ M. to the S.W., on the highroad from Madrid to Andalusia. — The line intersects a range of hills, where gypsum is quarried. — A little farther on we reach the watershed, where the upper part of **La Mancha**, the district celebrated in 'Don Quixote', begins. It is probable that Cervantes did not mean to connect the places mentioned

in his famous novel with any real and definite prototypes, but his general characterisation of the land and people of La Mancha (Arab. *manxa* = dry, desert land) is still strikingly apposite and true. The district is thickly sprinkled with windmills, and their small size (8-10 ft. high) makes the delusion of the Knight of the Rueful Countenance seem a little less preposterous.

Mr. John Ormsby, in the introduction to his translation of 'Don Quixote', says that "to anyone who knew the country well, the mere style and title of 'Don Quixote of La Mancha' gave the key to the author's meaning", by emphasizing the incongruity between Don Quixote's imaginary world and that he really lived in. La Mancha is the last part of Spain "to suggest the idea of romance. Of all the dull central plateaux of the peninsula it is the dullest tract".

See 'On the Trail of Don Quixote' by *A. F. Jaccaci*, illustrated by *Daniel Vierge* (Scribner's Sons; 1896).

74½ M. *Villacañas*, a town of 5570 inhab., celebrated for its sheep. A few trees are seen here, encouraged by artificial irrigation. — The railway now traverses a district in which much salt and soda are produced. The soil is covered with saline plants, and two small salt-lakes are seen to the left. To the N.E. are the outliers of the Serrania de Cuenca (p. 323), to the S.W. are the mountains of Ciudad Real. We cross the two small brooks *Rianzares* and *Gigüela*, on the banks of which some tillage is carried on.

84 M. *Quero*, in the midst of a malarial salt-district, with a saline lake, draining towards the S. The salt makes the soil fruitful. The old-fashioned Spanish plough is in universal use. Farther on are a few vineyards, but the soil generally is very stony. To the S. appear the foot-hills of the *Sierra Morena*.

92 M. **Alcázar de San Juan** (2125 ft.; *Rail. Restaurant*) is the junction for the trains to Andalusia and Ciudad Real (R. 40). It is an attractive town of 10,675 inhab. and contains two churches. The name is derived from the castle *(al-Kasr)* built by the Moors and afterwards the headquarters of the Order of San Juan. Since the development of the railway-system the town has become an important centre for the wine-trade of Estremadura, Andalusia, and Alicante. Several soap-factories have been started to utilize the soda and alkali obtained in the neighbourhood. Saltpetre and chocolate are also made here. The knives offered for sale at the railway-station are inferior to those of Albacete (p. 325).

Alcázar contends with six other towns for the honour of being the birthplace of Cervantes (comp. p. 202). In any case the far-reaching plain around forms the stage for much of the action of his famous romance. Its appearance is especially remarkable in the early morning, when, to use the words of Cervantes himself, 'Aurora shows herself through the doors and balconied windows of the horizon of La Mancha'. To the N.E., about 20 M. off, lies the poor village of *Toboso*. *Argamasilla de Alba* (p. 346), 16 M. to the S., is generally accepted as the birthplace of Don Quixote.

The railway to Alicante runs to the S.E. from Alcázar through a grain-growing district. 97 M. *Campo de Criptána* (2235 ft.), with 6800 inhab., lies on the slope of the *Sierra de Molinos*, where there

is a group of windmills, supposed to be the scene of Don Quixote's famous adventure. — 107 M. *Záncara.* — 116½ M. *Socuéllamos* (2215 ft.) possesses a grove of Barbary oaks *(Quercus ballota)*, the edible acorns of which furnished Don Quixote with a text for his praise of the golden age (I. ii. 3). Excellent charcoal *(carbón fuerte)* is made from the timber of these trees.

126½ M. *Villarrobledo* (2375 ft.), with 9520 inhab., is also surrounded by oak-forests (*roble* = oak).

About 22 M. to the N. is *Belmonte*, built by the Marqués de Villena in the middle of the 15th cent. and an admirable specimen of a Spanish castle.

135 M. *Matas Verdes.* Beyond (140 M.) *Minaya* the train intersects a hill of carbonate of lime ('Spanish white'), used by the people as a stomachic cordial and to whitewash their houses. — 151 M. *La Roda;* 162 M. *La Gineta.* The railway crosses the *Canal de San Jorge*, which, like the larger *Canal de Maria Cristina*, helps to drain the malarious marshes near Albacete.

174 M. **Albacete** (2250 ft.; *Fonda de Francisquillo; Rail. Restaurant*), the Arabic *al-Basîta*, is the capital of a province and contains 21,637 inhabitants. It consists of an upper and older part, the *Alto de la Villa*, and of the modern lower town, with the *Bull Ring*, the *Casa de Madernidad*, the *Audiencia*, and the *Palace of the Conde de Pino-Hermoso.*

It is celebrated for its knives *(navajas, cuchillos)* and daggers *(puñales)*, on the blades of which are engraved suggestive inscriptions such as *no me saques sin razon ni me entres sin onor; soy sola y sin compañera*; *vivan los amantes del rey*; *soy defensa de mi dueño solo, y biva.* The handles are of ebony inlaid with copper. These knives, of somewhat rough workmanship, are offered for sale at the railway station (bargaining necessary).

185 M. **Chinchilla,** the junction of the railway to Murcia and Cartagena (R. 38; carriages changed by second and third class passengers). The town lies about 3 M. to the N., on a tufa-hill 650 ft. high, containing innumerable cave-dwellings.

196 M. *Villar* (2500 ft.), the highest point of this line. We then traverse a salt-district, with a lake. The stations are few and far between. To the N. are the *Muelas de Carcelén* (4070 ft.).

210 M. *Alpera.* Farther on we see to the right the **Pantano de Almansa* (comp. p. 291), which the Moors constructed between the rocky walls of a valley. The huge dam of masonry batters towards the top. The basin thus formed is 1¼ M. square and 265 ft. deep.

222 M. **Almansa** (2245 ft.), dominated by a Moorish castle on a white limestone rock, rising picturesquely from the plain. A pyramid to the S. of the town marks the spot where the *Duke of Berwick* routed the Austrian army under *Las Minas* (April 25th, 1707) and so secured Spain for Philip V.

234 M. **La Encina** (2340 ft.; *Rail. Restaurant*), named after the old *Venta de la Encina*, is the junction of the railway to Valencia (R. 33; carriages changed, except by first-class passengers).

The train now descends gradually to the S.E. into the valley of

the *Vinalapó*. The transition from the olive-growing region of the central plateau to the Africa-like coast-district is well marked. To the left is the *Sierra Grosa*, to the right the *Sierra Lacera*. — The train proceeds in windings, past the *Lomas de los Niños*, to (238 M.) *Caudete*, the station for the town of that name, 3 M. to the W., at the foot of the *Llanos de los Villares*. — We cross the *Rambla del Angosto*.

246 M. **Villena** (1665 ft.), a town of 13,720 inhab., on the left bank of the Vinalapó, with the interesting ancestral château of the Marqués de Villena. — Near Villena is the *Laguna Salada*, which in the hot season is covered with a thick crust of salt.

A Branch Railway (13 M., in 1-1¼ hr.) runs to the W. from Villena, viâ (5 M.) *Las Virtudes* and through the *Sierra de Salinas*, to **Yecla**, a town of 18,000 inhab., prettily situated on the slope of *Monte Castillo*. — Another line (20 M., in 2 hrs.) runs to the N.E., viâ (15½ M.) *Bañeras* (p. 321), to **Bocairente**, whence it is to be prolonged to *Alcoy*.

As we proceed, we have the *Peña Rubia* to the E. — 252 M. *Sax* lies to the right, on a rock (Lat. *saxum*) shaped like the head of an elephant, and has a ruined castle. — The train crosses the Vinalapó and penetrates the *Peña de la Correta* (2855 ft.) by a tunnel. To the left, as we emerge, is the village of *Petrel*, with an old castle, on a spur of the *Sierra del Cid*. — 256 M. *Elda*, with a fertile huerta and an imposing château; 259 M. *Monóvar*, an agricultural town with 9636 inhabitants. — The train crosses the Vinalapó, quits the valley, and runs towards the E. To the left rises the *Peña de Ajón*.

263½ M. *Novelda* (830 ft.), with 9955 inhab., lies 1¼ M. to the W., amid orange-trees and palms. The women make lace, like that of Catalonia.

The sulphur-baths of *Salinetas de Elda* (68° Fahr.) lie 2 M. from Novelda. — A good road leads direct from Novelda to *Elche* (p. 329) and *Crevillente* (p. 330).

The train passes *Monforte-Gabarrera*, and crosses the narrow *Col de la Hermosa*. — 277½ M. *San Vicente del Raspeig*, with many country-houses. The bare castle-rock of Alicante rises conspicuously over the desert-like landscape. — 282 M. *Alicante*.

Alicante. — **Railway Stations.** 1. *Estación de Madrid* (Pl. A, 2), for the railway to La Encina and Madrid. 2. *Estación de Murcia* (Pl. A, 4), for the railway to Murcia (R. 37). — The omnibuses of the larger hotels meet the trains.

Arrival by Sea. Passengers are landed in small boats (50 c., luggage 50 c.). A bargain should be made for forwarding the luggage to the hotel (1-2 p.). — Steamers ply to all Spanish ports (including Denia, p. 320), Marseilles, England, etc.

Hotels. Hotel de Iborra, at the harbour, with view, good cuisine, very fair; Hot. de Roma y de la Marina, also on the harbour, pens. 9 p.; Hot. Bossio (Pl. a; C, D, 3), these two well spoken of.

Cafés. *Café Español*, *Casino*, in the Paseo de los Mártires; *Café del Comercio*. *Café Suizo*, Calle de San Fernando. — *Restaurant del Comercio*.

Sea Baths. *Baños de Diana*, *Baños de la Esperanza*, in the N.E. angle of the harbour, much frequented in summer by the Madrileños.

Theatres. *Teatro Principal* (Pl. C, 2, 3), Plaza del Teatro; *Teatro Circo*, Plaza de Balmes. — **Bull Ring** (*Plaza de Toros;* Pl. D, E, 1), to the N. of the town (corridas in midsummer only).

ALICANTE
1 : 15.000
0 50 100 200 300 400
Metros
1. Calle de Coloma C.4.
2. Plaza de Isabel II C.3.
3. " de la Constitución C.3.
4. " Alfonso XII D.3.
5. " Teatro C.3.
6. " Hernan Cortes C.3.
7. Correo E.3.
8. Iglesia de Santa María E.3.
9. " de la Misericordia E.1.
10. Convento de Capuchinas C.D.3.
11. Ermita de Santa Cruz D.2.
12. " del Socorro F.3.
a. Hotel Bossio D.3.
Castillo de Sn Fernando
Plaza de Toros
á Villafranqueza
Ctera á San Vicente
Hosp. civil
C. Sevilla
C. Valencia
Fabª de tabacos
Hosp. militar
Barrio San Fernando
Antiguo arrabal de San Antón
Estación de Madrid
Barranco de Sn Blas
Murcia
Calle de Maisonnave
Aven. del Dr Gadea
Teatro Español
Teatro Principal
Calle Diluvio
Calle Riego
Igla del Carmen
Castillo de Sta Barbara
Arrabal de Roig
Val Roch
S. Nicolas
Paseo de Mendez Nuñez
Calle Mayor
Casa Consist.
C. Princesa
C. Jorge Juan
Pl. de Ramiro
C. Gravina
Telegrafos
Calle de San Fernando
Calle Martires
Mercado
Carcel
C. Bóvedas
Calle San Francisco
S. Francisco
Plaza de S. Francisco
C. Calabarra
Fábrica del gas
Estón de Murcia
Playa del Babel
Puerto
Muelle
Estación del Muelle
Playa del Postiguet
Convº de Sª Clara
N.
S.
Wagner & Debes, Leipzig

Diligence Office for *Jijona* (p. 322), Calle de Gravina 5; for *Alcoy* (p. 322), Paseo de Méndez Nuñez 9.
Post Office *(Correo)*, Plaza Isabel Segunda (Pl. C, 3, 4). — **Telegraph Office**, Calle Gravina.
British Vice-Consul, *J. W. Cumming*, Calle San Fernando 35. — **United States Vice-Consul**, *Henry C. Carey*. — **Lloyd's Agents**, *Carey & Co.*
Bank. *Cumming Brothers*, Calle San Fernando 35.
Chief Attractions (1/2-1 day). *Paseo de los Mártires*, *East Mole of the Harbour*, *Paseo de Méndez Nuñez*, *Castillo de Santa Barbara.*

Alicante, the Moorish *Lekant* or *Alkant*, the capital of a province and a busy commercial town, with 50,000 inhab., derives its name from the ancient *Lucentum*, which probably lay a little to the N. It lies on a small bay of the Mediterranean, which opens towards the S. and is bounded on the E. by the *Cabo de las Huertas*, on the S.W. by the *Cabo de Santa Pola*. The capacious harbour is protected by two large moles. Both town and bay are dominated by a rocky hill, crowned by the *Castillo de Santa Barbara*. Its sheltered position and mild, dry climate (comp. p. 336) make Alicante a favourable winter-residence for invalids. The summer is hot, but Alicante escapes the parching Leveche of Murcia (p. 293). A good supply of water was provided in 1898. — The famous wines of Alicante include the *Fondellol*, *Aloque*, *Belmete*, *Malvasia*, and *Moscatel*. Other exports are fruits, saffron, raisins, oil, liquorice, and esparto grass (p. 332).

From the *Estación de Madrid* (Pl. A, 2) the wide Calle de Maisonnave leads into the town. At its intersection with the Avenida del Doctor Gadea stands a bronze statue of *Eleuterio Maisonnave* (d. 1890), a native of Alicante, who shared the government of Spain with Castelar in 1873.

The **Harbour** is skirted by the ***Paseo de los Mártires** (Pl. B, C, D, 4), a double avenue of closely-planted date-palms, containing the chief hotels and cafés. Passing the *Mercado* (Pl. D, 4), which presents a busy scene in the morning, we reach the *E. Mole* (*Muelle;* Pl. D, 4), at the extremity of which stands a small lighthouse. The view of the town from this point, with its white, flat-roofed houses, its palms, and the bare and tawny cliffs of the castle-hill, has probably no parallel in Europe.

Parallel with the harbour runs the Calle de San Fernando (Pl. C, D, 4), the chief business-street of the town, containing several cafés. Towards the W. it ends at the Plaza de Isabel Segunda (Pl. 2; C, 3, 4), which is planted with palms.

A few paces to the N. of the Mercado, in the Plaza de Alfonso Doce, lies the Casa Consistorial (town-hall; Pl. D, 3), a baroque edifice with four corner-towers, a tiled dome, and singular portals. In the middle of the main façade are the arms of Alicante, with two bears as supporters. — From the town-hall the Calle de Jorge Juan leads to the N.E. to the church of Santa Maria (Pl. 8; E, 3), a Gothic but much modernized building, with two truncated towers and an interesting baroque portal. — Returning to the town-hall, we proceed thence to the N.W. to the collegiate church of —

San Nicolas de Bari (Pl. D, 3), which is dedicated to the tutelary saint of Alicante. It was erected in 1616 et seq. in the style of Herrera, but was never finished. Above the main entrance (Calle de Labradores) is a group of the Virgin and Child.

The INTERIOR is simple but very effective in spite of the intrusion of the coro. It consists practically of the nave and the capilla mayor, as the aisles and transept are merely indicated and, as it were, in an embryo state. The singular internal vaulting of the capilla mayor and the cimborio resembles a crown. A kind of triforium runs round the whole church. — The CLOISTERS are interesting.

The Calle de los Angeles leads hence to the W. to the elm-shaded *Paseo de Méndez Nuñez* (Pl. D, 3) or *Alameda*, a long terrace raised above the street below and reached by a flight of steps. To the S.W. it abuts on the *Plaza de la Constitución* (Pl. 3; C, 3), with its kiosque and fountain. From the N. end of the Alameda we may proceed to the left to the Plaza del Teatro (Pl. 5; C, 3), in the middle of which stands the *Teatro Principal* (p. 326).

For a visit to the **Castillo de Santa Barbara** (Pl. E, 3; ca. 525 ft.) an order *(pase)* is necessary, which may be obtained in the *Gobierno Militar* in the Calle de Castaños, to the S. of the theatre. The ascent takes 20 min., the whole visit about 1 hr. The gates are closed at 6 p.m. — From the Alameda we proceed at first towards the N.E., till we reach a footpath which ascends towards the E. and eventually joins the road mentioned below. The route winds up past all manner of walls, bastions, and buildings. The ground is overgrown with cactus *(Cactus opuntia; pita)*. The order is shown at the first gate and given up at the second. The *View from the top includes the mountains to the N., the smiling huerta of Alicante, the Mediterranean, and the coast-line as far as the Cabo de Palos (p. 336). The town lies immediately below our feet. (Sketching is not allowed.) — In returning we may follow the road which descends in a wide curve, passing the *Tobacco Factory* (Pl. E, 1; 5-6000 work-girls) and the *Plaza de Toros* (Pl. D, E, 1), to the N. suburb, *Arrabal de San Antón*.

EXCURSIONS. From the Mercado (p. 327) we proceed to the E. viâ the Plaza de Ramiro (Pl. E, 3, 4) and along the hot and dusty Alcoy road, skirting the S.E. slope of the castle-hill, to the suburb of *Val Roch*, inhabited by fishermen and containing a chapel of the *Virgen del Socorro* (Pl. 12; F, 3). Farther on (2 M.) is the **Convento de Santa Clara** or *de Santa Faz*, containing one of the three handkerchiefs *(sudários)* with which St. Veronica wiped the Saviour's face *(la sagrada reliquia de la serenisima Faz)*. The others are at Rome and in the cathedral of Jaen (p. 351). — A visit may be paid to the park of *Buena Vista*, now in possession of M. Prytz, Swedish vice-consul (visitors admitted). — Another pleasant excursion (tartana 5-6 p.) may be made to (5 M.) *San Juan de Alicante*, on the right bank of the *Castalla*, and (5¾ M.) *Muchamiel* ('much honey'), situated in the middle of the **Huerta**. This fertile district is watered from the *Azuds de San Juan y Muchamiel* and from the Pantano de Tibi (p. 322). Among the details of interest are the Moorish sluice-gates *(compuertas)* and the fences of reed *(arundo donax)* with which the gardens are enclosed. Numerous olives *(grosales)* grow here, as well as the Muscatel grapes from which the heady *Aloque* (p. 327) is made.

From Muchamiel to *Jijona* and *Alcoy*, see R. 35.

37. From Alicante to Murcia viâ Elche and Alquerías.

47 M. Railway (two trains daily) in 3¼-3½ hrs. (fares 8 p. 65, 6 p. 55, 4 p. 30 c.). The trains start from the *Estación de Murcia*. There is no railway-restaurant *en route*.— Passengers for *Cartagena* (p. 336) change carriages at Alquerías.

The palm-groves of Elche and Crevillente, the cactus-clad slopes of Callosa, the wheat-fields of Orihuela, and the luxuriant huerta of Murcia form a series of charming pictures hardly paralleled elsewhere.

Alicante, see p. 326. — The train runs at first along the coast, passing a large garden of palms. It then runs to the S.W. through a *Tierra de Secano* (p. 294), where the dryness of the soil and atmosphere often ripens barley by the end of March. — Near (7 M.) *Santa Pola* lay the necropolis of the ancient Ilici (see below), recently made known through antiquities found here. To the right is the *Sierra de San Pascual*. The district becomes more fertile and a few palms are seen. Before reaching Elche, we pass through part of its palm-grove (see below).

13 M. **Elche** (288 ft.; *Fonda de la Confianza*, pens. 7 p., very fair), perhaps the Iberian *Helike*, which defeated Hamilcar, and the Roman *Ilici*, is a town of 28,000 inhab., on the *Vinalapó*. Nowhere else in Spain is the former presence of the Moors more clearly indicated. The faces of the inhabitants, the azulejo domes, the flat-roofed, whitewashed, and almost windowless houses, and the slender palms, often 80 ft. high, all recall the Orient.

The church of *Santa Maria* has a large W. portal and a beautiful blue-tiled dome, with gilded ribs. Its lofty tower should be ascended for its view of the palm-grove. Over the high-altar is a celebrated statue of the Virgen de la Asunción (chief festival on Aug. 15th). — The other buildings of interest include the *Casa Capitular*, in the Plaza Mayor; the *Calandura*, or prison, formerly the mansion of the Duke of Altamira; and the tower of *Rapsamblanc*.

No tourist should omit a visit to the **Palm Grove* of Elche, which extends right up to the walls of the town and offers one of the most interesting scenes in Spain. The visitor can hardly believe that he is not in the heart of Africa or India. Parts of the groves are not enclosed in any way, but a guide is, on the whole, desirable. In summer as early an hour as possible should be chosen for the excursion. The oasis is irrigated with the aid of a large *pantano* (p. 291), in a gorge of the Vinalapó, 3 M. to the N. of Elche. The grove contains about 115,000 *Date Palms (Phoenix dactylifera; palmera)*, which are planted at intervals of about 6½ ft., 'with their foot in water, their head in the fire of heaven', as the Arabic saying has it. Between the rows of palms, most of which are 65-85 ft. high, are shallow trenches, in which cotton, lucerne, pomegranates, and vegetables are cultivated.

The palms require careful cultivation. The male palms blossom in May, and their pollen *(farina)* is then sprinkled by the husbandmen over the female palms. The latter bear their fruit *(dátiles)* every other year, and the average crop is worth about 350,000 p., each tree producing three ar-

robas (75 lbs.) of dates. The dates ripen between Nov. and the following spring, and are much inferior o those of the oases of the Sahara. The leaves of the male palms and of the barren female palms have also a market value, as they are cut at Easter, made up into bundles *(ramilletes)*, blessed by the priests, and sold to the pious throughout Spain, who attach them to their houses as a sure safeguard against lightning. To prepare them for this use, the leaves are bleached on the trees by being tightly bound up. A tree can stand this operation once in four years, and the annual number so treated is about 8000. Each tree yields about ten ramilletes, worth about 50 c. each. The 'hortolano' climbs the branchless trees by means of a rope passed round his waist, while he presses his feet against the trunk.

Beyond Elche the train crosses the rambla of the Vinalapó. To the left is the salt *Albufera de Elche*, into which the Vinalapó flows at high water. To the right rises the *Sierra de la Madera.*

19½ M. *Crevillente*, a town of 9850 inhab., picturesquely situated on the slopes of a hill and the bank of a small stream. Just beyond the station we obtain a wide view to the S. of the plain of the *Segúra* (p. 331), with the towns of *San Félipe Neri*, *Catrál*, and *Dolores* (see below). The sea is hidden by the *Sierra del Molar*. To the N. is the *Sierra de Crevillente*, to the W. the *Sierra de Callosa.*

24½ M. **Albatéra-Catral** (33 ft.), the station for the two small towns of these names.

From Albatera-Catral to Torrevieja, 17 M., railway in ca. 1 hr. (fares 3 p. 15, 2 p. 35, 1 p. 60 c.). The railway crosses the Segura beyond (5 M.) *Almoradí-Dolores*, and intersects the spurs of the *Sierra de Mondayo* near (9½ M.) *Rojales-Benijófar*. It then descends between two salt lakes. — 17 M. **Torrevieja** is a small seaport (7830 inhab.) near the *Cabo Cervera.*

The railway to Murcia passes the villages of *Granja de Rocamora* and *Cox*, the first with an Oriental-looking church, the other dominated by a Moorish castle. We approach the Sierra de Callosa.

28 M. *Callosa de Segura*, a thoroughly Moorish little town, in which the Gothic church built by Charles V. seems curiously out of place. Some of the dwellings are built into the rock like caves. The hill-slopes are covered with cactus and agaves, while palms and orange-trees also abound.

We now enter the fertile grain-growing plain of Orihuéla, watered by the copious Segura. To the right is the barren *Cerro de Oro*, with its Moorish dwellings. In the distance appears the *Sierra de Orihuela*, with its muelas.

33 M. **Orihuéla** *(Fonda la Catalana; Fonda de España)*, the *Orcelis* (?) of the Goths, and the *Auriwâleh* or *Oryûl* of the Moors, is a town of 26,950 inhab. and the seat of a bishop. Situated at the base of the sierra of its own name, it is the centre of the celebrated *Huerta* of the Segura, the fertility of which is indicated by the Spanish saying: *llueva ó no llueva, trigo a Orihuela* ('rain or no rain, there's wheat in Orihuela'). The town suffered severely from the earthquake of 1829, which also destroyed several of the neighbouring villages. — Orihuela contains an uninteresting Gothic *Cathedral*, an *Episcopal Palace*, with a handsome staircase, and a *Colegio*, with a fine portal. A visit may be paid to the ruins of the *Moorish Castle* above the town,

and to the high-lying *Seminario Conciliar de San Miguél*, which affords a view extending over the plain of the Segura as far as Murcia. The orange-groves of the *Alameda del Chorro*, to the S. of the town, are also attractive.

The train crosses the Segura. To the left is the *Sierra de Columbares*. — 37 M. *Beniel;* 40 M. *Zeneta*. To the right, beyond the Segura, appears the *Monte Agudo*, a trap hill crowned with the ruins of a Moorish castle and adopted as the cognizance of the *Huerta of Murcia* (p. 332), the S. margin of which is now skirted by the railway.

40½ M. **Murcia-Alquerías**, the junction of the railway to Cartagena (R. 38). — In the distance rises the lofty tower of the cathedral of Murcia. The fertile huerta is surrounded by bare and parched-looking mountains. Through the valley to the W. runs the railway to Lorca (Granada). — 44 M. *Beniaján*, situated to the left, amidst orange-trees and blue-gum trees *(Eucalyptus globulus)*.

47 M. *Murcia*, see p. 333.

38. From Chinchilla *(Madrid)* to Murcia and Cartagena.

141 M. Railway (two trains daily) in 7-10½ hrs.; fares 27 p. 20, 21 p. 10, 12 p. 95 c. (to *Murcia*, 101 M., in 5-7½ hrs.; fares 19 p. 40, 15 p. 5, 9 p. 25 c.). A local train also runs from *Alcantarilla* (p. 332) to *Cartagena*. The mail train leaving Madrid at 7.45 p.m. has first and second class carriages only. There is a railway-restaurant at *Chinchilla*. — Passengers for Baza (and Granada; R. 39) change carriages at *Alcantarilla*, those for Elche and Alicante (R. 37) at *Alquerías* (see above).

The railway runs through a singular region. After leaving the corn and olive growing lands of the central plateau, we enter a desert of marl, clay, and sand, above which rise a few shapeless hills. We then descend, high up on the side of the valley of the Segura, which makes part of this desert unexpectedly tillable. At the foot of the descent we reach the Huerta of Murcia, which is more luxuriant than even the Vega of Granada or the Huerta of Valencia. The final part of the journey, landing us at the best harbour on the S. and E. coasts of Spain, traverses another 'despoblado'. — Those who travel by the mail train to or from Madrid pass the most characteristic parts of the scenery (between Agramón and Cartagena) by day. — Best views to the right.

From Madrid to (185 M.) *Chinchilla*, see R. 36. Our line here diverges to the S. from that to La Encina. The scenery is dreary.

7½ M. *Pozo Cañada*. We cross the watershed between the Turia and the Segura and pass the *Peñas de San Pedro* (right). — 25½ M. *Tobarra* (2070 ft.), a prettily situated town with 7930 inhabitants. In the distance to the right are seen the *Sierra de Alcaráz* (5910 ft.) and the *Calar del Mundo* (5440 ft.). The fertile district is abundantly watered by the *Tobarra*, which the railway follows all the way to Agramón. — In front appears the *Sierra de las Cabras*.

31 M. **Hellin**, with 14,100 inhab., lies in a monotonous but well-tilled district. At *Azaraque*, near the town, is a sulphur-spring. The sulphur-mines of Hellin, which were known to the Romans, lie

about 12 M. to the S. — Beyond (43 M.) *Agramón* we descend to the *Mundo*, which here penetrates the mountains by a deep gorge. We cross the *Rambla de Saltavár.* — 50½ M. *Las Minas del Mundo*, at the confluence of the Mundo and the *Segura* (p. 330), with valuable sulphur-mines, which belong to the state.

The railway now follows the winding course of the Segura, which sweeps to the S. round the *Sierra de la Cabeza.* Rice is grown in the marshes. The train penetrates the conglomerate hills by two tunnels and reaches a district, the wealth of which consists in its esparto grass *(Macrochloa tenacissima)*, a useful plant which is cut twice in the year. The young stems afford an excellent fodder for cattle, while the fibrous leaves are made into matting, baskets, ropes, and sandals. Their chief use, however, is now in the manufacture of paper, for which large quantities are exported to England.

54½ M. *Calasparra.* The railway crosses two ramblas descending from the Sierra de la Cabeza. On the opposite side of the Segura are the *Cerro de Soltraos*, the *Cabeza del Asno*, and other curiously-shaped mountains. — 69½ M. **Cieza** (590 ft.), a town with 11,900 inhab., picturesquely situated in an olive-grove on the left bank of the Segura. The immediate huerta of the town is very fertile, and we now reach the zone of the regular orange-culture. — Near the town are the ruins of an ancient Roman fortification.

76 M. *Blanca* lies to the right, on the Segura, and is commanded by the *Peña Negra*, with the ruins of a Moorish castle. Numerous orange-groves. To the left rises the *Sierra de la Pila.* — 84 M. *Archena*, a town with 4490 inhab., lies on the Segura, 4½ M. to the W. A little to the N., in a side-valley, lie the **Baños de Archena** (two hotels), the warm sulphur-springs of which (125° Fahr.) yield about 88,000 gallons daily and attract several thousand visitors. The seasons are April-June and Sept. 1st to Nov. 20th.

87½ M. *Lorquí*, the Roman *Ilorci*, with a small natron-lake. Near it Publius and Gnæus Scipio were defeated by Masinissa. — To the left, as we proceed, lies *Molina*, with its saline springs. The train crosses the Segura. — 90 M. *Alguazas* lies on the *Mula*, which descends from the *Sierra de la Mula* (5190 ft.) and is notorious for its 'avenidas' (p. 292). We cross the stream by an iron bridge. — 91½ M. *Cotillas*, with a palace of the Marqués de Corvera, to whom most of the soil here belongs. We cross the *Rambla Salada.* To the left is *Jabalí Nuevo.*

95½ M. **Alcantarilla,** a town of 4780 inhab., is the junction of the line to Baza and Granada (R. 39) and is also connected with Murcia by tramway. It lies at the beginning of the *Huerta of Murcia* and on the great 'vuelta' of the Segura, which here makes a right-angled turn to the E. In the distance are seen *Murcia*, the *Monte Agudo*, and the *Montaña de Fuensanta* (p. 335). — Farther on we pass the large *Convento de los Frailes de San Jerónimo* and the village of *Jabalí Viejo* (left). — 100 M. *Murcia.*

Murcia. — The **Railway Station** *(Estación)* lies to the S. of the town, on the right bank of the Segura.

Hotels. *Hotel Universal, Plaza de San Francisco 8, pens. 8-9 p.; Fonda del Comercio, Calle del Principe Alfonso; Fonda de Padron, very fair. — *Café Imperial*, near the Fonda del Comercio.

Post Office *(Correo)*, Calle de San Cristobal, off the Calle del Principe Alfonso. — **Telegraph Office**, Calle Barrio Nuevo.

Shops. The celebrated *Mantas* of Murcia, as well as *Earrings* and other articles of gold and silver, may be obtained at several shops in the Calle de la Plateria.

Teatro Roméa, Plaza de Julian Roméa. — **Plaza de Toros,** to the W. of the town.

The **Market**, held on Wed. and Sat. in the Arenal and the adjacent side-streets, should be visited to see both the costumes of the peasantry (*mantas, fajas, alpargatas*, etc.) and the glass, pottery, and saddle-bags *(alforjas)* offered for sale. — In **Holy Week** *(Semana Santa)* imposing *Processions* are held.

Chief Attractions (half-a-day): *Cathedral*, with view from the tower; *Calle del Principe Alfonso; Calle de la Plateria; Malecon; Ermita de Jesus.*

Murcia (140 ft.), the *Medînat Mursiya* of the Moors, is the capital of the former kingdom and the present province of the same name, and has been the seat of a bishop since 1291. Pop. 108,400. It lies on the left bank of the *Segura* (the *Tader* of the Ancients and the *Shekûra* of the Moors), which descends from the Castilian plateau, traverses the blooming huerta of Murcia, then flows to the E. past Orihuela and Dolores, and finally loses itself in the Mediterranean, about 30 M. to the N.E. The city still preserves a semi-Oriental character, but has no special objects of interest except the cathedral. The delights of a visit to Murcia lie mainly in its beautiful situation and the view of the Montaña de Fuensanta (p. 335).

The climate of Murcia (comp. p. 294) is liable to more variation than that of the maritime towns. The summer is extremely warm (maximum 120° Fahr.), and the winter is comparatively cold. While at Barcelona the thermometer almost never falls below freezing point, ten degrees of frost are by no means unheard of in Murcia. The young plants are often frost-bitten on the nights of March and have to be protected against the N. wind by potsherds. The elms, planes, mulberries, and fig-trees seldom put forth their leaves before the second half of March.

The city is undoubtedly of Iberian origin, but is unknown to history before its occupation by the Moors. After the fall of the caliphate of Cordova it belonged in turn to *Almeria*, *Toledo*, and *Seville*. In 1172 it fell into the hands of the *Almohades* (p. 354), and from 1224 to 1243 it formed an independent Moorish kingdom under *'Abdallah el-'Adil*. In the latter year it was taken by *Ferdinand III.* of Castile. Numerous Catalan, Aragonese, and French families then took up their abode here, and their names are still preserved. A rebellion against *Alfonso the Learned* in 1266 was put down. In the War of the Spanish Succession *Bishop Luis de Belluga* successfully defended the town against the troops of the Archduke of Austria by placing the huerta under water. In 1651 and in 1879 Murcia suffered terribly from inundations.

From the *Railway Station* the Paseo del Marqués de Corbera leads to the two-arched *Segura Bridge* (view). On the left this paseo is joined by the Paseo de Floridablanca, with its fine avenue of

plane-trees and a *Monument to Floridablanca*, the minister of Charles III., who was a native of Murcia.

The large sunny square to the N. of the bridge is the ARBNÁL or *Plaza de la Constitución*. On its E. side is the *Glorieta* (band in the evenings), affording fine views of the river and of the imposing S. façades of the *Casa de Ayuntamiento* and the *Palacio Episcopal*.

The finest view of the cathedral and its effective W. façade is obtained from the Plaza de Palacio, to the N. of the Bishop's Palace.

The **Cathedral** *(Santa Maria)*, a Gothic building founded by *Bishop Peñaranda* in 1358, on the site of a mosque, was partly modernized and provided with its lofty Renaissance dome in 1521. The handsome baroque façade was erected in the 18th cent. by *Jaime Bort*. The *Tower* (see p. liii), adjoining the N. transept, is conspicuous from a great distance. The *Portada de los Apóstoles* (S.), with figures of four apostles, is late-Gothic; the *Portada de las Lágrimas*, giving on the Plaza de Cadenas, to the N. of the church, is attributed to *Berruguete*.

Interior. The CAPILLA MAYOR is adorned with numerous statues of kings and saints. A casket in a Renaissance niche to the left contains the heart and viscera of *Alfonso the Learned*. To the right are the remains of *St. Fulgentius* and *St. Florentina*. The *High Altar* has a modern gilded retablo, with a painting of Christ elevating the Host, after the frequently recurring type of Juanes. — The CORO contains fine stalls of the 16th cent., with admirable low reliefs of Cistercian saints. The pipes of the organ protrude like cannons. The outside walls of the coro are adorned by altars with Gothic figures of saints. — The charming stone *Pulpit* at the S.E. angle of the crossing and the two other pulpits adjoining the Gothic iron reja of the capilla mayor all deserve attention. — The CHAPELS possess many features of interest. In the *4th Chapel* of the right aisle are a painted wooden figure of St. Anthony and a fine relief of the Nativity by an unknown master of the Renaissance. The external architecture of this chapel should also be noticed. In the *Capilla del Sagrario* is a Marriage of the Virgin by *Juanes* (1516). In the 1st chapel of the ambulatory is an altar of St. Michael (15th cent.). The 5th chapel *(Parrochial de Santa Maria)*, erected by the *Marqués de la Vélez*, is an unsuccessful copy of the Capilla Condestable at Burgos. At the altar is a picture of St. Luke painting the Madonna, a fine copy of the work ascribed to Raphael at the Academy of St. Luke in Rome. — The SACRISTÍA MAYOR, with its beautiful Renaissance portal, contains some fine wood-carvings by *Berruguete* (p. lvi) and a custodia by *Perez de Montalbo* (1677). — In the SACRISTÍA DEI CANONICI is a painted altar of the beginning of the 15th century.

The **Tower** (480 ft. high) of the cathedral was begun by *Card. Mateo de Langa* in 1521. Like the cathedral itself, it shows the hands of various architects: *Berruguete*, *Herrera*, *Montañés*, and *Ventura Rodríguez*. It consists of several sections, diminishing in size as they ascend.

Entering by the door adjoining the N. transept, we ascend at first by 18 inclined planes and then by 44 tall steps to the belfry, which commands a wide view. The enthusiast may climb the 123 remaining steps to the lantern, but this feat should hardly be attempted by ladies. — The *VIEW embraces the valley of the Segnra and that of the Sangonero up to Lorca (p. 343); to the S., the Montaña de la Fuensanta, with its ermita; to the E., the cemetery and Mte. Agudo (p. 332). Beyond the Segnra are the Paseo de Floridablanca, the railway-station, and the avenue of elms on the road to Cartagena. To the N.W. is the Hieronymite con-

vent (p. 332). To the N. the colourless plateau rises gradually to the mountains. — Fee to the 'campanero' 25-50 c.

From the cathedral the narrow CALLE DEL PRINCIPE ALFONSO (formerly the *Calle de la Trapería*), the chief business-street of Murcia, containing many interesting balconied houses, leads to the N. to the spacious Plaza de Santo Domingo, which is planted with trees. Its upper part is intersected by the *Platería*, a street containing many of the best shops, but so narrow that wheeled traffic is altogether excluded from it. In summer it is protected against the sun by movable awnings *(toldos)*. — To the S.W. the Plateria ends at the Plaza de Monasot, on the E. side of which stands the old church of *Santa Catalina*, containing some fine tombs. On the S. side is the *Contraste*, a building originally intended for the safe-keeping of weights and measures and bearing coats-of-arms and inscriptions; it now contains a small museum with pictures by Ribera, Orrente, Bassano, and others.

The W. quarters of the town are largely occupied by *gitanos* (p. 388) or gipsies. The church of *San Nicolas* contains a coloured group of St. Joseph and the Holy Child by Mala (side-chapel of the N. transept) and a coloured statuette of St. Anthony, in the dress of the Capuchins, by Alonso Cano (p. lxii; on the pillar to the left of the high-altar). Adjoining the Convento de Agustinas is the *Ermita de Jesús*, which contains a series of excellent **Pasos*, or processional figures, by Francisco Zarcillo, including the Last Supper, the Agony in the Garden, and the Kiss of Judas (comp. p. lxiii; permesso necessary from the majordomo). In the procession on Maundy Thursday the table in the group of the Last Supper is spread with the most costly dishes, furnished by the rich families of Murcia. There are other works by Zarcillo in the churches of San Juan de Dios, San Juan Baptista, San Miguel, and San Bartolomé.

To the W. of the Arenal (p. 334) lie the small *Botanic Garden* and the *Alhóndiga* or *Almudín*. The latter, also called the *Almudena*, is the old grain-magazine *(al-funduk)* of the Moors, with two vestibules, coats-of-arms, and an inscription of 1575. — A flight of five stone steps ascends hence to the **Malecon** ('quay', 'embankment'), the finest, though shadeless, promenade of Murcia. It closely skirts the Segura, which here falls over a weir and drives a few mills. The Malecon commands a fine view of the town, the huerta, and the mountains to the S. To the N., at a lower level, lie groves of oranges and palms, which the Malecon protects from inundations.

Excursions. The finest, and shortest, excursion from Murcia is that to the convent of *Fuensanta*, with its spring, situated to the S., halfway up the mountain of its own name. It may be reached by carriage in 3/4 hr., but the road is rather rough. — A drive to the *Mte. Agudo* (p. 332) affords an excellent survey of the luxuriant vegetation of the huerta.

From Murcia to *Elche* and *Alicante*, see R. 37.

CONTINUATION OF THE RAILWAY TO CARTAGENA. The train runs to the E., following the Alicante line as far as (104½ M.) *Beniaján*

and (107 M.) *Murcia-Alquerías* (p. 331). It then quits the huerta, turns at right angles towards the S., crosses a thin belt of olive-trees, and ascends to a *despoblado* (p. 294). The train finally crosses the *Puerto de San Pedro* (755 ft. above the sea) by a deep cutting. On the right appears the *Sierra de Almenara*. To the left are the *Mar Menor*, a salt lagoon, 12 M. long and 26 M. wide, separated from the sea by a flat sandy spit and containing some rocky islets. On the *Cabo de Palos* is a lighthouse.

119 M. *Riquelme*. The scenery is less dreary. Numerous windmills begin to appear. — The train descends to (125 M.) *Balsicas*, which is almost on the same level as the Mar Menor.

130 M. *Pacheco*. We cross the rambla of the *Albujon*. 133½ M. *La Palma*. Large eucalyptus-trees are passed. On the right is *San Antonio Abad*, a suburb of Cartagena.

141 M. **Cartagéna.** — **The Railway Station** *(Estación)* lies to the N.E. of the town, which the hotel-omnibuses enter by the Puerta de San José.

Hotels. *Grand Hôtel de Ramos (Pl. a), Plaza de San Sebastian, at the N. end of the Calle Mayor, with baths, pens. 6-10 p.; Fonda Francesa (Pl. b), Plaza Santa Catalina; Hôt. de Roma (Pl. c), these two near the harbour, pens. 6-9 p.; Hôt. de Francia et de Paris, Calle de Osuna.

Cafés. *Café de la Marina*, *Café Imperial*, both on the E. side of the Calle Mayor; *Café Suizo*, on the W. side of the Calle Mayor.

Post Office *(Correo;* Pl. 4), Plaza de Valarino-Togores (Pl. C). — **Telegraph Office** (Pl. 8), Calle de Palas 4.

Banks. *Banco de España*, Calle San Francisco; *W. Ehlers*, Plaza del Rey.

British Vice-Consul, *John C. Gray* (also Lloyd's Agent). — **U. S. Consul,** *Joseph Bowron*.

Theatres. *Teatro Principal* (Pl. 11), Plaza del Rey; *Teatro del Circo*, Calle de Jabonerías. — **Plaza de Toros** (Pl. 6), on the E. side of the town.

Steamers ply to *Almería*, *Alicante*, *Marseilles*, *Oran*, etc.

Chief Attractions (½-1 day). View from the *Castillo de la Concepción*; *Arsenal; Calle Mayor; Quays* and *Harbour*.

Cartagena, the *New Carthage* of the Phœnicians and Romans, and the *Kartâdjena* of the Arabs, is a strongly fortified town of 86,245 inhab., the seat of a Captain-General, one of the chief naval harbours of Spain, and also one of the three largest *Departamentos Marítimos*. It lies on the N. bank of a deeply indented bay and in the W. part of the bleak *Sierra de Cartagena*, which extends to the E. to Cape Palos. It is dominated by the *Castillo de la Concepción* (230 ft.; Pl. 7), a hill sprinkled with many ruins. The narrow entrance to the harbour, which after that of Vigo is the largest in the country, is protected by the *Castillo de las Galeras* (650 ft.; W.) and the *Castillo de San Julian* (920 ft.; E.), two forts crowning two precipitous volcanic cliffs. The outer part of the bay is sheltered on the S.E. by the small island of *Escombrera*, the ancient *Scombraria* ('place of mackerel fishing'), and the town is protected on the flanks by three other forts, the *Atalaya* (655 ft.) on the W. and the *Castillo de Despeñaperros* and the *Castillo de los Moros* on the E. In the background, between Forts Atalaya and Las Galeras, is seen the volcanic *Algameca*. — The climate of Cartagena is singularly mild; but the

Geogr. Anst v. Wagner & Debes. Leipzig

Mistral, or N.W. wind, is often troublesome in winter. The town is furnished with excellent drinking-water by a new aqueduct.

The situation of the town, resembling that of the African Carthage and admirably adapted for the headquarters of a naval power, testifies to the perspicacity of *Hasdrubal*, the son-in-law and successor of Hamilcar Barcas, in founding here (B.C. 221), on the site of an ancient Iberian settlement, the 'new' royal citadel of the Carthaginian dominion in Spain. It answers exactly to the description of Polybius, who spent some time here with Scipio the Younger in B.C. 151 and has given a graphic account of the conquest of the town by *Publius Corn. Scipio Africanus Major* in B.C. 209. The temple of Æsculapius-Eshmun occupied the site of the Castillo de San Julian, and the castle of the Barcas family lay on the hill of Galeras. Under the Romans Cartagena still passed for the richest and largest town in the peninsula, and it alternated with Tarraco (p. 275) as seat of the governor of Hispania Citerior. Cæsar, or more probably Augustus, raised the town to the rank of colony *(Colonia Victrix Julia)*. At a later date it was eclipsed by Tarraco, but it remained an important seat of commerce and was finally one of the last supports of the Romano-Byzantine empire in Spain. As late as 589 A.D., under the Emperor Mauricius, its fortifications were strengthened against the attacks of African barbarians. — Under the Moors Kartadjana formed an independent kingdom, which Ferdinand II. of Castile conquered in 1243. The Moors, however, overran it once more, and it did not come finally into Spanish hands until the time of Jaime I. of Aragon (d. 1276). It was from Cartagéna that Card. Ximénez sailed in 1509 for his famous attack on Oran. The town was sacked by Admiral Drake in 1585. In 1873 Cartagena attracted notice by its communist rebellion against the central government. Most of the Roman inscriptions in which the town abounded have been removed to the Archæological Museum at Madrid. A few may be seen, along with some bars of lead from the Roman mines (p. 338), in the recently founded *Provincial Museum* at Cartagena.

A visit to the town is best begun at the *Muelle de Alfonso Doce*, a fine quay which skirts the harbour from the *Puerta del Mar* (erected in 1786) to the suburb of Santa Lucia (p. 338). Or we may begin with the *Muralla del Mar*, which runs parallel with the quay (approach from the Plaza Santa Catalina, see below). The view includes the *Bull Ring* and the *Hospital Militar* to the E., and the *Presidio* and the Arsenal (p. 338) to the W.

Immediately to the N.W. of the Puerta del Mar lies the *Plaza de Santa Catalina*, with its palms. A little to the E., on the slope of the castle-hill, lie the remains of the *Old Cathedral* (Iglesia Antigua; Pl. 14), a Gothic structure of the 13th century.

The Plaza de Santa Catalina is continued towards the N.W. by the Calle Mayor, the chief business-street of the town, but nevertheless closed to all wheeled traffic. To the left stands the *Capitanía General*. The street, which contains little of interest, ends at the *Puerta de Madrid*, the N.W. gate of the city. Hence a paséo, with six rows of elms, leads to *San Antonio Abad* (p. 336). To the left lies the *Barrio Quitapellejo*, with a large palm-garden.

To the E. of the Calle Mayor, at the corner of the Calle del Aire, stands the church of *Santa Maria de Gracia* (Pl. 9), containing an altar-group by Francisco Zarcillo (p. lxiii). — To the N.E. of this church lie the attractive *Plaza de la Constitución* (Pl. A), with its

fountains and flower-beds, the *Plaza de la Merced* (Pl. B), and the *Puerta de San José*, the N.E. gate of the city.

From this gate a dusty road leads to the S.E., past the *Water Tower*, to *Santa Lucia*, a suburb situated below the Fort San Julian and containing smelting-works and heaps of lead-ore.

The chief sight of Cartagena is the **Arsenal,** a creation of the years 1874-76. Permission to visit it may be obtained at the Capitanía General (p. 337) before 11 a.m., or at the entrance of the Arsenal itself, opposite the Plaza del Rey (Pl. D), after 11 a.m. (fee of 1 p. to soldier-guide). We first reach a spacious and attractive court, with palms, eucalyptus-trees, and beds of flowers. Among the chief features of the Arsenal, most of them interesting to the professional visitor only, may be mentioned the machine-shop, the steam-crane *(machina)*, the floating dock *(dique flotante)*, and the dredger *(draga)*. At every corner are fountains of excellent water. The *Dársena*, or basin of the Arsenal, was probably the ancient harbour of the Carthaginians and Romans. Fine view of the mountains to the W.

A Steam Tramway (*Tramvía a Vapor*; six trains daily; fares 1 p., 65 c.), starting at the Puerta de San José (see above), runs from Cartagena to the S.W., viâ *Alumbres*, to (5 M.) **La Union** (formerly named *Herreria*), the focus of one of the busiest mining districts in Spain. The population, amounting to about 30,000, is almost wholly connected with the silver, tin, and other mines. Huge quantities of iron ore and manganese are exported hence to England, America, and Germany. About 60,000 tons of argentiferous lead are also exported annually. The mines were known to the Carthaginians and Romans. Polybius (p. 337) visited them and has left a description of their working.

VI. ANDALUSIA.

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Andalusia, the southernmost part of Spain, embraces the provinces of *Sevilla*, *Huelva*, *Cadiz*, *Córdova*, *Jaén*, *Granáda*, and *Almería*, with a joint area of 33,812 sq. M. and a population of 3,500,000. The basin of the GUADALQUIVIR adjoins the S. part of the central plateau of Spain very much as the basin of the Ebro (p. 198) adjoins it on the N. A subsidence of 300-400 ft. would suffice to lay under water the whole territory between the *Sierra Morena* and the coast-mountains to the S. These coast-mountains include the *Sierra Nevada* ('snow mountains'), the highest elevation in Spain (11,420 ft.). On the E. they are connected with the central plateau by extensive waste-lands *(despoblados)*. A few salt lakes still remain to indicate the arm of the sea formerly enclosed by the mountains. All that would be again covered by the sea, if the above suggested subsidence took place, is known as *Andalucía Baja*, or Lower Andalusia, while the rest is *Andalucía Alta*. The former looks out on the Atlantic Ocean, while the main relations of the latter are with the Mediterranean. The Guadalquivir (Arabic *Wâd-al-Kebîr*, 'the great river'), the *Baetis* of the ancients, and the largest river in Spain next to the Ebro, rises in the Sierra de Cazorla, on the N.E., but it receives its chief affluents from the Sierra Nevada. After a tumultuous upper course it reaches the plain beyond Montoro and becomes navigable at Cordova, while sea-going vessels of moderate size can now ascend as far as Seville. The dangerous *Avenidas*, or 'spates' (see p. 292), on this stream, which are highest when the tide is rising before a stiff breeze from the S.W., sometimes suddenly raise the water level at Seville by about 25 ft.

This region, the *Tarshish* of the Bible and the *Tartessus* of classic days, was the source whence was derived the silver, and to a less extent, the gold, that formed the main-stay of the wealth of Tyre; and its HISTORY dates from the remotest antiquity. In the earliest times the Mediterranean nations, such as the Phœnicians, Greeks, and Carthaginians, contented themselves with visiting the harbours that were ensconced in the amphitheatrical recesses of the mountains fringing the S.E. coast. The task of transporting the products of the interior across the range and down the river was left to the aborigines. In this way, and perhaps before the foundation of Gades, arose the Phœnician cities of *Abdera* (Adra), *Sexi* (Almuñecar, near Motril), *Malaca* (Malaga), *Suel* (Fuengirola), *Calpe* (Gibraltar), and other smaller settlements, the names of which are lost, as they coined no money of their own. *Gadir* or *Gades* (Cadiz), which became prominent about the year 1100 B.C., lay farther to the W. than any of these, and afterwards was dependent upon Carthage. The art of writing, the first and most important aid to commerce, was propagated from Gades, which thereby laid the foundation of the higher civilization of the Peninsula. The Carthaginians, who had established themselves in the Balearic Isles, first entered Iberia in B.C. 516, having been summoned to the aid of the Gaditanians. After the Punic

Wars came the domination of the Romans, who ultimately (27 A.D.) formed the whole of S. Spain into the *Provincia Baetica*. On the break-up of the Roman empire Andalusia was overrun by the Vandals, Suevi, and Visigoths; and to the first of these it may possibly owe its name *(Vandalitia* or *Vandalusia)*. Early in the 8th cent. it passed into the possession of the Arabs and Berbers, who had crossed (711) the strait between Africa and Europe at the rocky promontory that to this day commemorates the name of their leader (Gibraltar = Djebel Tarik or hill of Tarik). They called their new conquest *El Andalus* — a name that they afterwards extended to the whole Iberian Peninsula, for the conquest of which Andalusia served as base. The Moors maintained their footing in Andalusia till the 13th cent., long after they had lost the rest of Spain; and Granada did not fall into the hands of Ferdinand the Catholic till 1492.

The vicissitudes through which the country has passed are reflected in its present INHABITANTS. Half-European and half-African, at one time Christian and at another Pagan, they have absorbed something from every nation that ruled over them and have spoken the tongue of each successive conqueror. The popular 'Romance' language of Spain, derived from the Latin, had here to submit to very considerable modification during the Moorish period; and to this day the speech of the Andalusian contains a very much larger proportion of Arabic words than that of the Castilian. Almost every word connected with the soil, with the implements of husbandry, and with irrigation is Arabic. The dances and music of the people are distinctly Oriental. As a matter of fact a large part of the inhabitants are descendants of the Moors. To his Oriental relations it is that the Andalusian *(Andalúz, Andaluza)* owes his exuberant imagination. No greater contrast can be imagined than that between the dignified and proud Castilian and the volatile Andalusian, who accepts fancy for fact, sees everything as through a magnifying glass, and is always prone to indulge in 'fanfarronadas'. Nothing, on the other hand, is more charming than the bearing of an Andalusian Maja, who is admired rather for her wit, her grace, and her power of repartee than for her beauty. The *Sal Andaluza* is as proverbial as the Attic salt of the ancients. A *salada*, or 'salted' fair one, pleases the Andalusian more than the most ravishing of tonguetied beauties. The word *salero* (salt-cellar) is used to express the sum of feminine charm, as revealed in witty conversation, singing, dancing, etc.

¡Salero! viva el salero!	Salero, long live the salero!
¡Salero! viva la sal!	Salero, long live the salt!
Que tiene Usted mas salero	You possess more salero
Que el salero universal.	Than the salero of the whole world.

Another 'solear' advises a cold beauty to betake herself to the salt-works and provide herself with salt:

Tu tienes mu poca sá;
Corre bete á las salínas
Que te la acaben de echá.

The Andalusian is the born *Gracioso* of the Spanish drama, the Leporello and Figaro of the operatic stage; in his graver form he appears as *Torero* or *Contrabandista.* The little town of Chiclana is the home of the most renowned bull-fighters, and the Serranía de Ronda is the recognized haunt of the smuggler. There is scarcely a better-known song in Spain than 'Yo que soy contrabandista'. Another popular character was the *Bandolero* or *Secuestrador*, the Andalusian brigand, who kidnapped wealthy citizens in order to hold them for ransom. If he fell into the power of the authorities through the exertions of the Guardia Civil (p. xxvi), the fate of the 'Unlucky One' *(desdichado)* was celebrated in a 'leyenda patriotica'. For the hero of the Spanish people has always been the enemy of society.

Andalusia contains the largest and most interesting BUILDINGS of Spain, such as the Gothic *Cathedral of Seville*, the *Mosque of Cordova*, the *Alhambra*, the *Giralda*, and the *Alcázar of Seville.* All of these, except the first, are monuments of the period of the Moors, who, aided by the natural wealth of the land and the lavish favours of a southern sky, made Andalusia the centre of a brilliant civilization. In spite of all that is fantastic and exaggerated, the first glimpse of the forest of columns in the Mosque of Cordova or the view from the Torre de Vela at the Alhambra must always mark an epoch in the life of the impressionable traveller.

The NATURAL SCENERY is no less attractive. In this respect Andalusia bears the same relation to the interior of Spain as Sicily does to the Italian mainland, or Provence to the rest of S. France. It unites within a comparatively narrow compass all that is scattered widely over the rest of the peninsula. To the E. are vast plateaux and steppes, frozen in winter and parched in summer, with a few lofty mountains rising above them; on the S.W. are the sand-dunes of the Atlantic coast. The Guadalquivir rolls down to the sea through a profusion of olive-groves; the Sierra Morena is overgrown with great carpets of cistus; the carefully irrigated vegas teem with verdure; cotton and sugar-cane thrive in the deltas of the short torrents that flow into the Mediterranean; the summits of the Sierra Nevada, the plateau of Ronda, and the Sagra Sierra are wholly destitute of vegetation. Those who steam along the coast to the S. of Motril or Adra survey at one time all the zones of vegetation from the Equator to the Arctic Circle. Those who ascend through the beautiful valleys of Alpujarras to one of the summits of the Sierra Nevada pass in a few hours from the orange gardens of Lanjarón, across rich fields of maize, wheat, and rye (which grow even at a height of 8500 ft.), through forests of chestnuts and oaks, and over wide tracts of brushwood *(monte bajo)*, to the so-called 'borreguiles' (lamb-pastures) ending in the 'ventisqueros' of eternal snow. — The view from the top of the Mulhacen, the culminating peak of the Sierra Nevada, is one of the grandest

in the world, embracing the Mediterranean from the Cabo de Gata to the narrow Strait of Gibraltar, and the 'Morería' or mainland of Africa. Experiences almost worthy to rank with this are the view into the chasm of Ronda; the sight of the Atlantic Ocean from the ramparts of Cadiz, while the mighty waves beat furiously against the walls of the city in whose harbour once anchored the silver-fleets of America; or, finally, the excursion from Seville to the ancient copper-mines of the Rio Tinto, the water of which is discoloured by the metal, and on to the harbour of Palos, whence Columbus sailed to discover a New World.

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39. From Murcia to Granáda viâ Lorca, Baza, and Guadix.

180 M. Railway (one through-train daily) to (124 M.) *Baza* (p. 344) in 8½ hrs. (fares 28 p. 10, 21 p. 10, 13 p. 80 c.). There is also a local train from Murcia to *Lorca*. There is no railway-buffet *en route*. — Passengers from *Chinchilla* (p. 325), who mean to forego a visit to Murcia, change carriages in *Alcantarilla* (see below). — The railway is to be continued from Baza to Granada, but this part of the journey must for the present be performed by *Diligence* (p. xviii), which starts at 9 p.m. and takes about 17 hrs. (fare for the berlina 20 p.). The road is bad. — From Guadix to *Almería*, 62 M., railway in 5 hrs. (fares 12 p., 9 p. 40, 5 p. 80 c.); see p. 345.

This new railway, which will form the shortest line of communication between the E. coast of Spain and Andalusia, affords a considerable variety of scenery. The luxuriant huertas of Murcia and Lorca are followed by the dreary steppe of Baza and Guadix; and finally we traverse the mountain-valleys of the Sierra de Jarana, enjoying fine views of the snow-clad Sierra Nevada.

Murcia, see p. 333. — The train follows the Madrid railway (R. 38) to (5 M.) *Alcantarilla* and then ascends to the S.W. along the left bank of the *Sangonera*.

14½ M. *Librilla*, picturesquely situated on both sides of a ravine. — 19½ M. *Alhama de Murcia*, a town of 7900 inhab., has warm sulphur springs (102-108° Fahr.), which rise at the foot of the castle-hill and are used both for drinking and bathing. — To the right lies the little town of *Aledo*, which is celebrated for its wine. In the 11th cent. it was one of the chief *points d'appui* of the Castilians in their struggles with the Moors. — 27½ M. **Totana**, a town of 11,634 inhab., situated on a gorge amid the S. spurs of the *Sierra de Espuña*. — We cross the *Rambla del Evor* and pass *La Hoya*. To the left rises the *Sierra de Almenara* (2885 ft.).

41 M. **Lorca** (1150 ft.; *Hot. de Lorca*), the *Eliocroca* of the Romans and the *Lôrca* of the Moors, is a town with 59,624 inhab., picturesquely situated on the N.W. slope of the *Sierra del Caño* and traversed by the *Guadalantin*, an insignificant stream. In the midst of the closely-built old town is the Moorish *Castle*. — The centre of the life of the new town is the handsome *Plaza Mayor* or *Plaza de la Constitución*, with the church of *San Patricio* and the *Casa*

Consistorial. The church of *Santa Maria Real de las Huertas* occupies the spot where the Infante Alonso ('el Sabio') pitched his camp before his capture of the town (1244). The arms of Lorca show a bust of this king and a tower *(Alfonsina)*, with the inscription:

Lorca solum gratum, castrum super astra locatum,
Ense minas gravis, et regni tutissima clavis.

The charming environs of the town are notable for their fine trees. The large *Pantano de Puentes*, to the S. of Lorca, near the railway, was constructed in 1775-85 and restored in 1886.

To the left rises the *Sierra del Caño*. Near (48 M.) *Lumbreras* we cross the narrow ravine of the *Nogalte*, which was, in the 15th cent., the scene of the bloody struggles with the Moors of Granada, described by Lope de Vega in his drama 'El Primer Fajardo'. The vegetation becomes gradually less luxuriant.

From (51 M.) *Empalme* or *Almendricos* a branch-railway runs in 1¼ hr. to (19½ M.) *Aguilas*, a small seaport (Brit. vice-consul), whence is exported the mineral output of the *Sierra de Almagrera*. — 60 M. *Las Norias*. — The train intersects the *Sierra de Enmedio*, a barren and thinly peopled district. 67 M. *Huercal-Overa*, a town of 4800 inhab., is the first place in Andalusia.

The train now threads several deep cuttings and runs towards the W. into the beautiful valley of the *Almanzora*, which is bounded on the S. by the lofty summits of the *Sierra de los Filabres* (5820 ft.). — 74 M. *Zurgena;* 76 M. *Arboleas*, with a castle; 80 M. *Almanzora*, amid olive groves; 83 M. *Cantoria*, a picturesque little town; 89½ M. *Fines-Olula;* 93 M. *Purchena*, with a ruined castle; 100 M. *Tíjola*.

Beyond (104½ M.) *Seron* the train ascends to the N.W. towards the ridge of the *Sierra de Baza*. 113 M. *Hijate*. We then descend through a tunnel. 121 M. *Caniles*.

124 M. **Baza** (*Fonda Granadina*, Plaza de Granada, unpretending), an ancient Iberian settlement, the Roman *Basti* and the Moorish *Basta*, was captured by Isabella of Castile in 1489 with the aid of the cannon still preserved in the Alameda. It lies on the slope of a hill, in the midst of the fruitful *Hoya de Baza*, and still retains its Moorish character. Pop. 11,922. The collegiate church of *San Maximo*, containing the relics of this saint, occupies the site of a Visigothic cathedral built by King Reccared and of the Moorish mosque. In the centre of the town is the *Alcazaba*, a Moorish castle. To the N.E. rises the *Javaleon* (4715 ft.), an isolated, bell-shaped Jurassic hill, commanding a good view of the basin of Baza, which consists of tertiary deposits of débris from the adjoining hills. The ground is deeply furrowed by larger and smaller water-courses, and the formations due to the action of the water are often very bizarre. Beyond the river-valleys, the human settlements are practically limited to a few cave-dwellings.

The continuation of the railway now in construction crosses the *Baul* and the *Gor* and reaches —

Guadix, where the railway from Baeza (Madrid) to Almería (see below) intersects that from Murcia to Granada. — Guadix, the *Wâdi-Ash* ('water of life') of the Moors, lies 4½ M. to the N.W. of the ancient Iberian town of *Acci* (now *Guadix el Viejo*), which was an important Roman colony and the see of a Visigothic bishop. The present town lies on the left bank of the *Guadix*, an affluent of the Fardes. It is dominated by the Moorish *Alcazâba*, a fine point of view. The *Cathedral*, a structure of the 18th cent., stands on the ruins of the old Moorish mosque. The *Barrio de Santiago* is interesting for its cave-dwellings inhabited by gipsies.

About 6 M. to the N.E. of Guadix lies the *Ermita de San Turcuato*, on the spot where this apostle of the Iberians is said to have suffered martyrdom.

The railway will go on to *Diezma*, which commands a good retrospect of the basin of Guadix. Farther on it crosses the *Sierra de Jarana*, by the *Puerto de los Dientes de la Vieja;* and then descends to the S.E., into the picturesque valley of the *Darro* (p. 379), with its precipitous rocky walls. The stations of *Huetor-Santillan* and *El Fargue* both lie on the right bank of the stream.

180 M. *Granada*, see p. 377.

From Baeza *(Madrid)* **to Almería viâ Guadix.**

150 M. Railway in 13-14 hrs. (fares 29 p. 5, 22 p. 70, 13 p. 95 c.).

Baeza, a station on the railway from Madrid to Cordova and Seville, see p. 348. Carriages are changed here. — 6 M. *Torreblascopedro.* — 12 M. *Baeza y Begijar.* Baeza, the ancient *Vivatia*, is a town of 14,172 inhab., with a cathedral, an old Franciscan monastery, and other buildings of the 16th century. — 17½ M. *Garciez y Jimena*, the station for *Ubeda* (1970 ft), a town of 20,000 inhab., situated on a hill to the left. The church of San Salvador, with a handsome late-Gothic façade, contains several early-Netherlandish paintings and a work by Seb. del Piombo. — Fine view of the Sierra Nevada.

The line crosses the Guadalquivir and ascends the valley of the *Guadiana Menor.* 24½ M. *Jódar;* 27½ M. *Los Propios;* 33½ M. *Quesada.* The line now crosses the *Rio Salado* by a bridge 360 ft. above the water. — Numerous small stations. 61½ M. *Alamedilla;* — 90 M. *Guadix*, see above.

97½ M. *La Calahorra.* The castle of this name, on the N. slope of the Sierra Nevada, was built in 1500 for Rodrigo de Mendoza, by Michele Carlone of Genoa. The massive square edifice with its four round corner-towers, is superbly decorated within in the early Italian Renaissance style (p. lii).

The line here attains its highest point (2920 ft.) and then descends the picturesque valley of the *Almería*, between the *Sierra Nevada* to the right and the *Sierra de Baza* to the left. Numerous viaducts, cuttings, and tunnels. 107½ M. *Fiñana;* 117 M. *Doña María;* 125 M. *Gérgal;* 146 M. *Huércal de Almería.*

150 M. **Almería** *(Hôt. de Tortosa; Hôt. de Londres; Comercio;* British Vice-Consul, *Wm. May Lindsay;* U.S. Cons. Agent, *A. E. Carleton;* Lloyd's Agent, *José G. Canet)*, a town with 47,000 inhab., the capital of a province and the see of a bishop, is situated on the large *Golfo de Almería*, which is surrounded by the *Sierra de Enix* (W.), the *Sierra de los Filabres* (6573 ft.; N.), the *Sierra Alhamilla* (4735 ft.; N.E.), and the *Sierra del Cabo de Gata* (1680 ft.; S.E.). The rich *Vega* of Almería is clad in all the luxuriance of subtropical vegetation. Almería is celebrated for its grapes, which are packed in sawdust and exported to all parts of Europe (ca. 1,000,000 boxes of 50 lbs. each annually). Among the other exports are almonds, oranges, pomegranates, figs, dates, esparto fibres, and iron ore.

Founded by the Iberians and, under the name of *Urci*, one of the chief Mediterranean ports of the Roman Empire, Almería was so important under the Moors, that it could boast: 'cuando Almería era Almería, Granada era su alquería' (farm). In 1147 Alfonso VII. of Castile, with the aid of the Genoese, succeeded in capturing the town, but his tenure of it was fleeting; and it was not earlier than 1489 that Almeria passed finally into Christian keeping (comp. p. 381).

The town is dominated by the decayed *Castillo de San Cristóbal* and by the old Moorish *Alcazába*, with the massive *Torreón de Homenaje* and two other towers. The latter was enlarged by Charles V. The Gothic *Cathedral*, built in 1524, looks like a fortress, with its massive belfry-tower, its castle-like apse, and its embattled walls. The church of *San Pedro*, to the S.E. of the town, occupies the site of a mosque.

The harbour, 85 acres in area, is one of the best in Spain, and has steamboat-communication with *Malaga*, *Cartagena*, *Alicante*, and other Spanish ports; also (twice weekly) with *Oran*.

40. From Madrid to Córdova and Seville viâ Alcázar *(Valencia; Cartagena).*

355 M. Railway (two through-trains daily) in 18¼-23 hrs.; fares 68 p. 65, 52 p. 85, 31 p. 95 c. (to *Cordova*, 274 M., in 14¾-17¾ hrs.; fares 53 p. 5, 41 p. 15, 25 p. 20 c.). An express-train *(tren expres)*, with sleeping carriages (extra-fare 20 p. 70 c.), also leaves Madrid on Mon., Wed., and Frid. (returning on Tues., Thurs., and Sat.) for Cordova (12 hrs.) and Seville (15 hrs.). — The trains start at the *Estación del Mediodía* (p. 53). There are railway-restaurants at *Madrid*, *Aranjuez*, *Alcázar*, *Cordova*, and *Seville*. — Passengers for *Malaga*, *Granada*, and *Algeciras-Gibraltar* (RR. 44, 45, 47) change carriages at *Cordova;* those for *Mérida* and *Lisbon* (RR. 56, 55) at *Tocina* (p. 350). The train is divided into two sections at *Empalme* (p. 351), the carriages for *Cadiz* (R. 52) running round the E. side of Seville to the *Estación de Cadiz* (p. 430), while the rest of the train goes to the *Estación de Cordoba* (p. 430).

From Madrid to (92 M.) *Alcázar de San Juan*, see R. 36. — The railway now traverses *La Mancha Baja* (p. 323). To the N.E. lies the *Campo de Criptana* (p. 324), with its windmills. We cross the *Marañón* and *Guadiana Alto*, two small brooks.

108 M. *Argamasilla de Alba.* The village of this name lies about 7 M. to the E. (diligence).

Argamasilla is generally accepted as the birthplace and home of the 'Ingenioso Hidalgo de la Mancha', surnamed *Don Quixote* ('greaves'), though Cervantes purposely left the place uncertain 'in order that the people of La Mancha might one day contend about his hero as the seven cities of Greece contended about Homer' (comp. p. 324). Cervantes is also believed to have written some of the early chapters of his novel here when imprisoned in the *Casa de Medrano*. The *Venta de Quesada*, some miles to the right on the highroad, is assigned as the scene of the knight's vigil. It is not improbable that the original of Don Quixote was Don Rodrigo de Pacheco, of whom there is a portrait in the church of Argamasilla. In recognition of these (supposed) facts an edition of 'Don Quixote' was published here in 1864 by M. Ribadaneyra of Madrid.

122 M. **Manzanares** (1980 ft.; *Fonda*, in the Plaza de la Constitucion, tolerable), a town of 16,000 inhab., on the *Azuel*, occupies the site of the *Casa de Manzanares*, a castle erected after the battle of Las Navas de Tolosa (p. 348). In the Plaza is the old *Iglesia de la Asunción*, between the buttresses of which were formerly built galleries for the spectators at the bull-fights. To the left lies the *Campo de Montiel*, which Don Quixote traversed in search of adventures (Part I, Book i, Chap. 2).

Many points mentioned in 'Don Quixote' lie to the E. of the section of the railway between Argamasilla and Manzanares. Thus the *Cave of Montesinos* (II, ii, 5) lies about 6 M. to the S.E. of the hamlet of Ruidera, a little to the N. of the ruined castle of Rocafria. It was probably a Roman copper-mine. The small *Lakes of Ruidera* (II, ii, 5), of which there are about a dozen, lie between Ruidera and Rocafria.

FROM MANZANARES TO CIUDAD-REAL, 41 M., railway (two trains daily) in 2¼ hrs. (fares 7 p. 95, 6 p. 15, 3 p. 80 c.). — The line descends to the W. along the Azuel. To the S. rises the *Sierra Morena;* to the N. lies the plain of the *Guadiana*. This river rises in the ponds of Ruidera (see above), disappears in the plain of *Villacenteno*, and re-appears above ground at the *Ojos del Guadiana* (2030 ft.). It was to this underground portion of the Guadiana that Ruy Gonzalez Clavijo referred when he boasted to Tamerlane that his master, King Henry, had a bridge so large that 100,000 sheep grazed upon it. Farther to the N. are the range of *La Calderina* (3960 ft.), the forests of which have been entirely destroyed by the charcoal-burners, and the *Puerto Lapiche*, mentioned in 'Don Quixote'. The soil is artificially irrigated and bears many vineyards and olives.

13½ M. **Daimiel** is a town of 9500 inhab., with the Gothic church of *Santa Maria*. It lies in the N. part of the *Campo de Calatrava*, which formerly belonged to the Order of Calatrava, the first knightly order in Spain, founded in 1158 to fight against the Moors. The order was suppressed by the 'Catholic Kings' in 1495, but still subsists as a titular dignity.

27 M. **Almagro**, a town of 8130 inhab., was founded under the name of *Milagro*. The *Castle* of the Knights of Calatrava is now a barrack. The lace of Almagro rivals that of Catalonia. A little to the E. are the *Bolaños de Calatrava*, with an old castle. To the S.W. lie the *Baños de Fuensanta*.

This part of the Campo de Calatrava contains many extinct volcanoes, rising from the tertiary formations of the plain, such as the *Cabezos del Palo, del Rey, de la Plata*, and *del Hierro*. — 39 M. *Miguelturra*. — 41 M. *Ciudad-Real*, see p. 490.

The railway crosses the Azuel and runs to the S. to (139½ M.) **Valdepeñas** (2120 ft.; *La Madrileña; La Bascuñana*), a town with 19,641 inhab., celebrated for its wine and containing many large bodegas. The church has a late-Gothic porch.

FROM VALDEPEÑAS TO LA CALZADA DE CALATRAVA, 27 M., branch-railway in 2¾-3 hrs. The line runs to the W., down the valley of the *Jabalón*, to (11 M.) *El Moral*, (17½ M.) *Montanchuelos*, and (20½ M.) *Granátula de*

Calatrava, which lies near the ancient town of *Oretum*. The railway then crosses the Jabalón, near an old Roman bridge, and goes on to (27 M.) *La Calzada de Calatrava*, which has two old castles and several lace-factories.

The Cordova railway ascends gradually past (148½ M.) *Santa Cruz de Mudela*, with its vineyards, to the *Sierra Morena*, the *Mariani Montes* of the ancients. 159 M. *Almuradiel* (2620 ft.) or *El Visillo*. Through gaps in the Sierra Morena we catch a few glimpses of the Sierra Nevada.

The train now descends through the desolate valley of the *Tamujar* to the huts of (165 M.) *Venta de Cárdenas*, which is usually believed to be the scene of Don Quixote's penance among the mountains (I. iii. 11) and may have suggested the name of Cardenio to Cervantes. — Just beyond this we pass, by means of eight tunnels, through the celebrated *Puerto de Despeñaperros* ('precipice of dogs'), a gorge with lofty walls of slate. The finest part is beyond the fourth tunnel, and the retrospect on emerging from the fifth tunnel is very striking.

Walkers may leave the train at Venta de Cárdenas and follow the old road on the W. side of the valley, passing *Correderas*, *Santa Eléna* (see below), and *Las Navas de Tolosa*, to *La Carolina*. Las Navas de Tolosa was the scene of the momentous battle of July 16th, 1212, in which the Christian army, consisting of Spanish and foreign crusaders, routed the Almohades under Mohammed en-Nâsir. — From La Carolina we may proceed by diligence viâ *Guarroman* to *Bailén*, where the Spaniards under *Castaños* defeated the French on July 18th, 1808, and on to *Menjíbar* (see below). Or from Guarroman we may make our way to the S.E. to *Linares* (see below).

174 M. *Santa Elena.* The train threads two tunnels and descends the valley of the *Guarrizas*. — 184 M. *Vilches* (1540 ft.) lies picturesquely between two hills. We cross the Guarrizas. — 190 M. *Vadollano.*

From Vadollano a BRANCH RAILWAY (5½ M., in ½ hr.) runs to **Linares** (*Fonda Cervantes; Fonda Peral;* Frit vice-consul), a town of 35,233 inhab., situated near the site of the ancient *Castulo*. The latter, the name of which is preserved in the neighbouring *Cazlona*, was the most important of the old Iberian settlements in this famous mining district (now called *Hellanes*) on the upper Guadalquivir, which is the reputed site of the fabulous 'Silver Mountain'. The mines, among which may be mentioned *La Fortilla*, *Los Quinientos*, *El Pozo Ancho*, and *Los Alamillos*, are mainly worked by English companies. In the *Cerro de Val de Infierno*, 5 M. to the N. of Linares, are some ancient mines known as *Los Pozos de Aníbal*. — A branch-railway (13½ M., in ¾ hr.) runs from Linares to *Espeluy* (see below).

196 M. *Baeza.* This station is at a considerable distance from the town of Baeza, which lies on the line diverging hence for Guadix and Almería (see p. 345).

204 M. *Jabalquinto.* — 208 M. *Menjíbar*; the town (815 ft.), containing the station of the railway to *Jaén* (R. 41), lies about 2 M. off, on the S. bank of the Guadalquivir. Menjíbar is the ancient *Ossigi*, on the border between 'hither' and 'farther' Spain. — Our railway crosses the *Guadalquivir* by a bridge 640 ft. long.

211 M. **Espeluy**, the junction of the branch-line to Jaén; the village lies on the Guadalquivir, 2½ M. to the N.

Our line keeps to the S. of the Guadalquivir all the way to Villafranca (see below). 217 M. *Villanueva de la Reina*, with a fortress-like church.

226 M. **Andújar**, a town with 14,534 inhab., lies on the right bank of the Guadalquivir, not far from the *Isturgi (los Villares)* of the ancient Iberians. It is famous for its pottery, and the *alcarrázas* or *jarras* (Arabic *al-karrâs* or *djarra*), the jars used throughout Spain for cooling water, are made here.

The railway runs in a straight line along the winding Guadalquivir, threading tunnels, traversing olive-groves, and crossing the small *Salado de Arjona*. — Between *Arjona* and (229 M.) *Arjonilla* lay the *Urgavo* of the Iberians, which in Roman times was one of the most important towns on the road running to the S. of the Bætis (Guadalquivir) from Castulo (p. 348) to Cordova.

232 M. *Marmolejo* (Hot. de los Leones; Hot. de Madrid), with a frequented mineral spring; 241 M. *Villa del Rio*, with a Moorish Alcázar converted into a church. — 247 M. *Montoro*, the ancient *Epora*, an important Moorish fortress and now a town with 12,734 inhabitants. The fine bridge over the Guadalquivir dates from the beginning of the 16th century. — Tunnel. — 253 M. *Pedro Abad*. About 5 M. to the S.E. lies the town of *Bujalance*, with a dilapidated Moorish castle with seven towers, built by 'Abderrahmân III. in 935. — 256 M. *El Carpio*, with a Moorish tower of 1325, stands on the border between Upper and Lower Andalusia. — Beyond (258 M.) *Villafranca de Córdoba* the train crosses the Guadalquivir by a five-arched bridge, 650 ft. long. To the right, the high-road crosses the river by the *Puente de Alcoléa*, a bridge of twenty arches constructed under Charles III., which has entered more than once into recent Spanish history. — 267 M. *Alcoléa*. To the W., in the distance, is seen Almodóvar; to the right, above us, are *Las Ermitas* (p. 364).

274 M. **Córdova**, see p. 353.

FROM CORDOVA TO BÉLMEZ AND ALMORCHÓN, 84 M., railway in 5¾ hrs. (fares 14 p. 90, 11 p. 85, 8 p. 55 c.). The trains start from the *Estación de Cercadilla* (p. 353). This line serves mainly for the coal-traffic. — The train sweeps round the Convento de San Jerónimo (p. 364) and approaches the *Sierra de Cordoba* (p. 354), a cultivated hill-district, with olive-groves and attractive farms. We ascend to the N.E. in sweeping curves, cross the *Pedroche*, and thread three tunnels. At (8 M.) *Balanzona* we have a fine retrospect of Cordova and Andalusia. 14½ M. *Obejo*. — To the right of (19½ M.) *Vácar* (1895 ft.) are the ruins of the Moorish *Castillo de Vacar*. The railway descends through cuttings and tunnels to the valley of the *Guadiato*, which flows from the plateau of Estremadura across the Sierra Morena to Posadas (p. 350) and the Guadalquivir. — 27½ M. *Alhondiguilla*. The train skirts the bold and jagged cliffs on the right bank. — 33 M. *Espiel*. The castle-hill of Belmez comes into sight. Numerous coal-pits, with their smoking chimneys, are seen to the right, especially near (43½ M.) *Cabeza de Vaca*.

45 M. **Bélmez** (1600 ft.), a prosperous town with 8850 inhab., lies ½ M. to the E. of the railway, at the foot of a hill. Its castle was one of a long chain of Moorish fortresses, other links of which were at *Fuente Ovejuna* (the Roman *Mellaria*, 'honey-town'), *Espiel*, *Nevalo*, *Villaviciosa*, and

Almodóvar (see below). — The extensive coal-deposits of Belmez and Peñarroya (see below) lie so close to the surface that they are worked as quarries rather than as mines. The district also possesses mines of iron and copper. — 54½ M. *Peñarroya* or *Mina la Terrible* is a characteristic mining town. Branch-line to Fuente del Arco (p. 496).

As we proceed, we have the last spurs of the Sierra Morena to the left. We have now reached the sparsely-peopled central plateau, where almost the only signs of life are the migratory flocks of sheep (see p. 482). The only trees are cork-trees and evergreen oaks (p. 325). We pass from the basin of the Guadiato to that of the *Zújar* and the *Guadiana*.

59 M. *Valsequillo* (ca. 2070 ft.) has several mines. — 72 M. *Zújar* is the station for *Hinojosa del Duque*, which lies about 6 M. to the S.E. The train crosses the Zújar by an iron bridge. To the W. is the *Sierra del Pedroso*. — The last part of the journey lies through the hilly district of the *Sierra de Almorchón*. — 84 M. *Almorchón*, see p. 491.

The Railway to Seville follows the right bank of the Guadalquivir as far as Lora del Rio. The district traversed is sometimes fertile and sometimes barren, but nowhere imposing. Beyond Cordova, to the right, above us, is the convent of *San Jerónimo* (p. 364). The domain of *Córdoba la Vieja*, through which the line passes, contains several enclosures *(ganaderías)* for breeding bulls for the ring. — 281 M. *Villarrubia*. — 288 M. *Almodóvar del Rio* has a fine *Moorish Castle*, with a detached tower 130 ft. high, on a slaty hill, 300 ft. above sea-level. This was used by Pedro the Cruel (p. 437) as a treasure-house. — The train skirts the Guadalquivir below the castle and crosses the Guadiato (p. 349). — 293 M. *Posadas*, an agricultural town with four graceful bell-towers. The dreary district is occasionally beautified by an orange-grove, watered by a spring rising from the rocky soil of the *Sierra de Guadalbayda*. We cross the *Bembezar*.

300 M. *Hornachuelos*. The train crosses the *Guadal Canal*. To the right is a road leading to (25 M.) *Constantina*, a small town with distilleries of brandy. — 306 M. *Palma del Rio*, in a fruitful district at the confluence of the Guadalquivir with the *Genil* (p. 379). We cross the *Retortillo*.

309 M. *Peñaflor* is picturesquely situated on the rapids of the Guadalquivir, which drive several mills, including one of Moorish origin. The church has a fine tower. The name of the ancient town on this site is unknown. — Extensive groves of olives are traversed. To the right, above the wooded valley of the *Guadalvacar*, are seen the ruins of the castle of *Sete Fillas*, with a pilgrimage-church. — 320 M. *Lora del Rio*, the *Axati* of the Iberians. Grain-fields, olive-trees, and orange-groves succeed each other. The train crosses the Guadalquivir by an eight-arched bridge, 840 ft. long.

330 M. *Guadajoz*, at the confluence of the *Corbones* (p. 462) with the Guadalquivir, is the junction of a branch-line to (9 M.) *Carmona* (p. 462).

333 M. **Tocina** is the junction of the railway to *Mérida* (R. 56). To the S.E. rises the hill on which Carmona lies.

Our line runs at some distance from the Guadalquivir, but the high, reddish-coloured river-banks are often visible to the right. —

342 M. *Brenes*. In the distance lies Seville, its cathedral rising over the other buildings, as Gautier has expressed it, 'comme un éléphant debout au milieu d'un troupeau de moutons couchés'.

At (352 M.) *Empalme* the train is broken up into two sections, the through-carriages for Cadiz running to the left to the *Estación de Cadiz* (comp. p. 430), while the main line follows the Guadalquivir to the *Estación de Córdoba* of (355 M.) *Seville* (p. 430).

41. From Espeluy to Jaén and Puente Genil.

98 M. Railway (two through-trains daily) in 5½-8¼ hrs. (fares 18 p. 25, 14 p. 20, 8 p. 75 c.). The only railway-restaurant is at *Puente Genil*. — This line, forming the connecting link between the railway from Madrid to Cordova (R. 40) and the railways of S. Andalusia, is interesting only on account of *Jaén*, which well repays a short visit. Most travellers will prefer the railway from Jaén to *Granada* viâ Cordova and Bobadilla (RR. 43, 45) to the tiring diligence journey from Jaén (9 hrs.).

Espeluy, see p. 348. — Our line diverges to the S. (left) from that to Seville, crosses the Guadalquivir beyond (3¾ M.) *Menjibar* (p. 348), and then ascends the valley of its tributary, the *Guadalbullón*. — 9½ M. *Villargordo*. To the left lie the small towns of *Las Infantas*, *Cadima*, and *Torrequebradilla*.

20½ M. **Jaén** (1800 ft.; *Fonda Madrileña*, well spoken of; *Fonda Francesa*), the *Aurgi* of the Romans, once capital of the petty Moorish kingdom of *Djaiyân* and occupied by St. Ferdinand in 1246, is now the capital of a province and has been the see of a bishop since 1248. Pop. 26,000. It is picturesquely situated at the foot of the *Jabalcuz* and *La Pandera*, the slopes of which are covered with luxuriant vegetation. The chief crop of the *Campiña*, which is watered by the *Jaen* and the Guadalbullon, is the garbanzo or chick-pea (p. 6). — The Moorish walls of the city and the *Castle* commanding the town have been almost entirely destroyed, and the *Puerta de Barreras* is the only gate of interest. Most of the streets are steep; the houses have patios like those of Seville (p. 435).

The *Cathedral of the Assumption, situated in the Plaza de la Constitución, on the highest part of the town, is an imposing sandstone building, begun by *Pedro de Valdelvira* in 1532 on the site of a Gothic church, which was itself the successor of an Arab mosque. It was not finished till the end of the 18th cent., but in its main features it is, like the cathedrals of Granada and Malaga, a good example of the early-Renaissance style in Spain. The interesting W. façade has three entrances, surmounted by reliefs and flanked by towers 200 ft. high. The balustrade is adorned with statues of St. Ferdinand, the Evangelists, and the four Latin Church Fathers.

The **Interior** forms a rectangle 220 ft. long and 140 ft. wide, and produces an effect of space and light. — The *Capilla Mayor*, approached by a flight of marble steps, contains a handsome retablo. The silleria of the *Choir* is finely carved. The *Trascoro* is adorned with a Holy Family by *Mariano Salvador Maella*, with statues of SS. Catharine, John, and Lucia,

and with a group of the Conception. In the 3rd side-chapel to the left is a St. Jerome by *José Antolinez;* in the last chapel to the right is a Conception by *Sebastián Martinez.* The chamber below the N. tower contains an old but repainted picture of the Virgin, which *Bishop Gonzalo de Zuñiga* used as a standard in his campaigns against the Moors. A shrine beside the high-altar preserves the *Santo Rostro* or *Santa Faz*, one of the napkins of St. Veronica, bearing an impression of the Saviour's face. This is shown to the public on Good Friday and Assumption Day. — The *Sacristía*, the *Sala Capitular*, and the *Sagrário* are all handsome. The silver custodia by *Juan Ruiz*, the silver statue of St. Euphrasius, and the *Capilla de Santa Cecilia* (a reliquary of the 16th cent.), deserve notice.

The most interesting of the other churches are the Gothic *San Julian*, the remains of *San Miguel* (portal by Valdelvira), and *Nuestra Señora de la Luz*, containing a painting by Albrecht Dürer (?).

The *Casas Capitulares* (municipal buildings) and the *Palacio Episcopal* stand opposite the cathedral. Both, like the new *Palacio de la Diputación Provincial*, are devoid of interest.

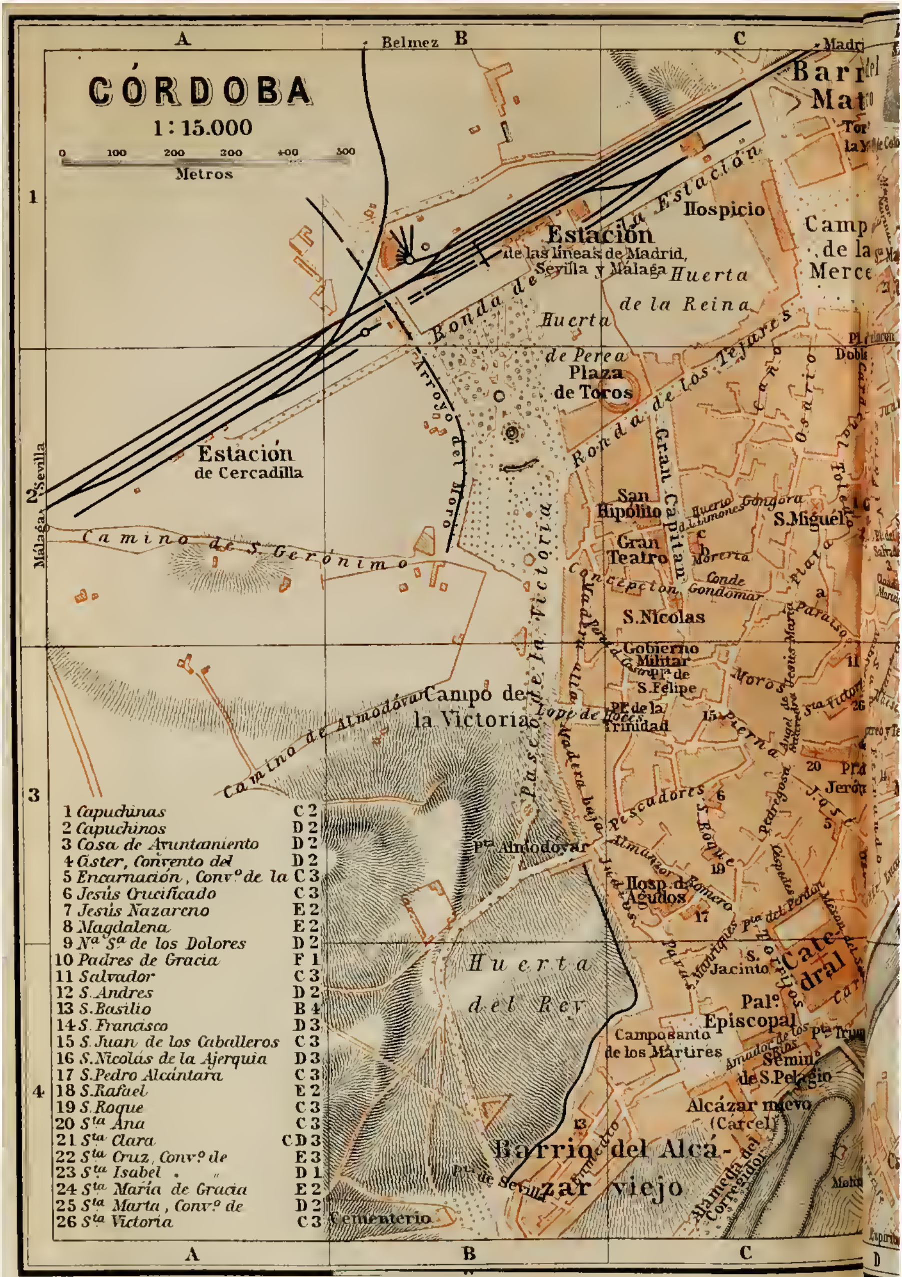
Noteworthy private buildings are the Gothic palace of the *Conde del Villar del Pardo*, with a rich portal in the patio; the *Casa de los Masones*, in the Plaza de San Francisco; the house of *Cristóbal de Vilches*, in the Paseo del Mercado; that of *Bishop Suárez de la Fuente del Sáuce*, with its fine Renaissance façade; and that of *Capitan Fernando Quesada Ulloa.*

Delightful walks may be taken to the *Fuente de la Magdalena* and to the *Thermal Baths of Jabalcuz*, 2 M. to the S.W.

The DILIGENCE TO GRANADA at first ascends to the S.E. through the fertile valley of the Guardia, and then runs to the S. through a picturesque but solitary district. — 7 M. *Ventorillo de la Guardia.* Farther on are the *Ventas del Chaval, de las Palomas*, and *del Romerat.* — Before reaching the low-lying (22½ M.) *Campillo de Arenas* the road passes through the *Puerta de Arenas*, a tunnel 108 ft. long. It then crosses the *Sierra de Lucena* by the *Puerto Carretero.* Beyond the (35 M.) *Venta del Zegri* we cross the *Sierra del Añuar*, obtaining a grand *View of the Sierra Nevada. — At the *Venta de las Navas* we cross the *Cubillas* by a bold arched bridge. A little later we traverse the *Sierra de Elvira* (2935 ft.), a Jurassic range of hills named after the ancient town of *Iliberris* (p. 377). On crossing the little *Beiro*, we reach the *Vega of Granada.* Farther on we pass the *Cartuja* (p. 391), cross the Campo de Triunfo (p. 391), and reach the Puerta de Elvira, the N. gate of (49 M.) *Granada* (p. 377).

The RAILWAY TO PUENTE GENIL runs to the W., over the fertile campiña of Jaén, crosses the *Barranco de Regordilla*, and skirts the slopes of the *Sierra de Jaén.* 29 M. *Torre del Campo;* 31 M. *Torre Don Jimeno* (8900 inhab.). It then turns to the S.W.

36 M. **Martos,** a town with 17,000 inhab., lies on a hill above the river *Grande.* It is the Iberian *Tucci*, which was fortified by the Romans and renamed *Colonia Augusta Gemella*, in honour of the veterans of two legions. — To the right, as we proceed, rises the precipitous *Peñon de los Carvajales*, from which, according to tradition, the two brothers Carvajal, unjustly convicted of murder, were thrown by order of Ferdinand IV. of Castile in 1312. Before their death the brothers summoned the king to meet them at the judgment seat of God in thirty days, and thus Ferdinand, who died a month later, received the surname of El Emplazado ('the summoned').


CÓRDOBA
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Metros
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Belmez
Madrid
Sevilla
Málaga
Barrio del Matadero
Estación de las líneas de Madrid, Sevilla y Málaga
Ronda de la Estación
Hospicio
Campo de la Merced
Huerta de la Reina
Huerta de Perea
Plaza de Toros
Ronda de los Tejares
Arroyo del Moro
Estación de Cercadilla
Camino de S. Gerónimo
Paseo de la Victoria
San Hipólito
Gran Capitán
Gran Teatro
Concepción
Conde Gondomar
S. Miguel
S. Nicolas
Gobierno Militar
Pl. de S. Felipe
Pl. de la Trinidad
Campo de la Victoria
Camino de Almodóvar
Pta Almodóvar
Pescadores
Almanzor
Hosp. de Agudos
Puerta de Almodóvar
Huerta del Rey
Campo Santo de los Mártires
Catedral
Palo Episcopal
Semino de S. Pelagio
Alcázar nuevo (Carcel)
Barrio del Alcázar viejo
Alameda del Corregidor
Pta de Sevilla
Cementerio
1 Capuchinas C 2
2 Capuchinos D 2
3 Casa de Ayuntamiento D 2
4 Cister, Convento del D 2
5 Encarnación, Convº de la C 3
6 Jesús Crucificado C 3
7 Jesús Nazareno E 2
8 Magdalena E 2
9 Nª Sª de los Dolores D 2
10 Padres de Gracia F 1
11 Salvador C 3
12 S. Andres D 2
13 S. Basilio B 4
14 S. Francisco D 3
15 S. Juan de los Caballeros C 3
16 S. Nicolás de la Ajerquia D 3
17 S. Pedro Alcántara C 3
18 S. Rafael E 2
19 S. Roque C 3
20 Sta Ana C 3
21 Sta Clara C D 3
22 Sta Cruz, Convº de E 3
23 Sta Isabel " " D 1
24 Sta María de Gracia E 2
25 Sta Marta, Convº de D 2
26 Sta Victoria C 3

Geograph. Anst. v. Wagner & Debes, Leipzig.

Beyond (45 M.) *Vado-Jaén* the train crosses the *Sierra Grande* and then descends to (51 M.) *Alcaudete*. Thence it runs to the N.W., through a hilly district watered by the *Guadajoz*. 62 M. *Luque-Baena*, the station for the village of *Luque*, which lies to the left in the Sierra de Luque, and for (right) *Baena*, a town with 12,000 inhabitants. — 68 M. *Doña Mencia*. — 75 M. *Cabra*, the *Igabrum* of the ancients, is a town of 12,800 inhab., prettily situated on the S.E. spurs of the *Sierra de Montilla* and on the N. slope of the *Sierra de Cabra*. At the E. foot of the latter is the *Sima de Cabra*, a deep depression mentioned by Cervantes in 'Don Quixote'.

The railway now enters the basin of the Genil (p. 379), crosses the river *Cabra* and the Sierra de Cabra, and reaches (82 M.) **Lucena**, a pleasant-looking town of 21,000 inhab., where Boabdil was defeated and taken prisoner in 1483 (see p. 381). The Plaza del Coso, planted with orange-trees, is the boast of the town. The making of lamps is the most important of its varied industries. — 88 M. *Zapateros*; 95 M. *Campo Real*.

98 M. *Puente Genil*, see p. 365.

42. Córdova.

Railway Stations. 1. *Estación de Madrid, Sevilla, y Malaga* (Pl. B, C, 1; *Restaurant, déj. 3 p.), for all the Andalusian trains; 2. *Estación de Cercadilla* (Pl. A, 2), for the railway to Bélmez and Almorchón (p. 491). Both stations lie to the N.E. of the town. Omnibus General (p. xvi) to the hotels 50 c.; each trunk under 66 lbs. 50 c.; under 110 lbs. 1 p. (bargain advisable).

Hotels (bargaining necessary; comp. p. xxii). *Grand Hôtel Suisse (Pl. a; C, 2), kept by a Swiss (*Puzini*), at the corner of the Calle Hornachuelos and the narrow Calle del Paraiso, first-class, pens. from 10 p. — Hot. de Oriente (Pl. b; C, 2), with electric light, pens. 9-10, déj. 3½ p., very fair; Fonda Española (Pl. c; C, 2), unpretending, pens. 6-8 p., these two in the Paseo del Gran Capitan. — Casas de Huespedes, or boarding-houses: *La Victoria*, Calle Aladreros 13; *Cuatro Naciones*, Calle Marmol de Bañuelos; *Francisco Simon*, Calle de Gondomar 7.

Cafés (comp. p. xxiv). **Café de Colon*, *C. del Gran Capitan*, *C. Nuevo*, all three in the Paseo del Gran Capitan; **Café-Restaurant Suizo*, Calle Ambrosio de Morales (kept by *Puzini*, see above). — *Confiteria Suiza*, opposite the last-mentioned café. — *Montilla Wine* (p. 365), a kind of sherry, is celebrated for its bouquet.

Post and Telegraph Office (Pl. D, 3), Plaznela de Seneca.

Booksellers: *Libreria del Diario de Córdoba*, Calle de la Libreria. — **Photographs:** *Tomás Molina*, Calle del Conde Gondomar 1.

Shops. The silver-filigree work of Cordova has been famous ever since the days of the Moors. 'Cordovan' and 'Morocco' leather are now, however, better obtained in Tangier (p. 424).

Cabs. Tariff within the town. With one horse, per drive, 1-2 pers. 1, 3-4 pers. 1½ p., after midnight 2 and 2½ p.; per hr. 2, 2½, 3, and 4 p. With two horses, 1-4 pers., 2, 4, 3, 5 p. Trunk under 66 lbs. 50c., under 110 lbs. 1 p., small baggage free. Prices are raised during the Feria.

Theatre. *Gran Teatro* (Pl. C, 2), Paseo del Gran Capitan. — *Plaza de Toros* (Pl. B, C, 2), to the N.E. of the Paseo del Gran Capitan. 'Corridas' are given during the *Feria*, the great fair held twice yearly (May 25-27th and Sept. 25-27th) in the Campo de la Victoria.

British Vice-Consul, *Richard Eshott Carr*.

Principal Attractions (one day). *Cathedral* (p. 355); *Bridge of Calahorra* (p. 363); *Paseo del Gran Capitan* (p. 355); *Paseo de la Victoria* (p. 355).

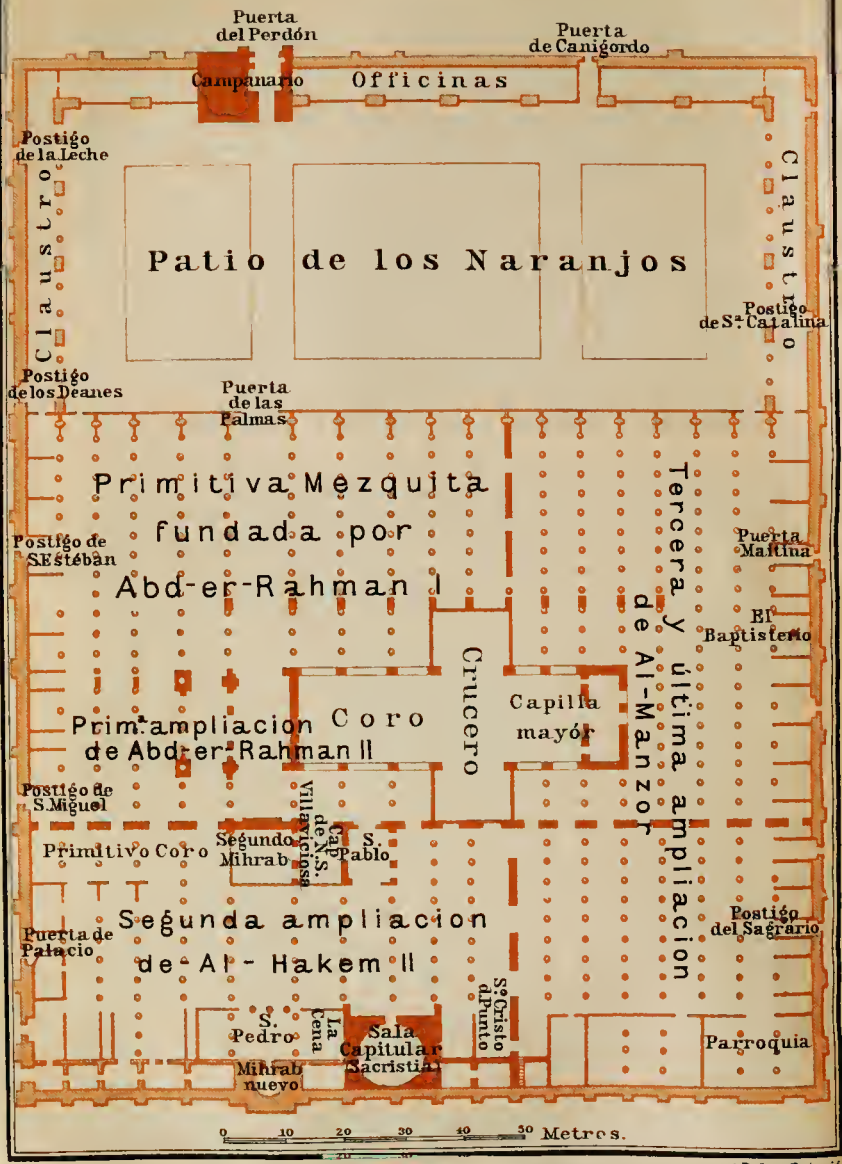
Córdova, casa de guerrera gente
Y de sabiduría clara fuente.
(Motto of Cordova).

Córdova (390 ft.), Span. *Córdoba*, the capital of a province and a bishop's see, is a city of 57,000 inhab., lying at the base of the *Sierra de Córdoba*, a spur of the Sierra Morena, on a plain sloping gently to the *Guadalquivir*. The traveller whose expectation is on tiptoe as he enters the ancient capital of the Moors will probably be disappointed in all but the cathedral, the former mosque, which is still, in spite of all defacement, the most imposing monument of its time. With the exception of a few Moorish doors and Arabic inscriptions, the Christian Spaniard has either marred or destroyed all else that would recall the Mecca of the West, the once celebrated nursery of science and art. The city now presents a mournful picture of departed greatness; it is, as Théophile Gautier expresses it, nothing but 'le squelette blanché et calciné' of its former self. The streets are rough and narrow, the plazas are small, the houses are low and whitewashed, the city-walls are in ruins, the 'solares' of the once powerful noblesse are vacant. The view of the Sierra to the N. and of the 'Great River' to the S. is, however, a possession that time cannot destroy.

Corduba was the most important of the old Iberian cities on the upper course of the Bætis. In his poem on the Second Punic War Silius Italicus writes: 'nec decus auriferæ cessavit Corduba terris.' It was a place of considerable wealth and commerce, and the so-called *aes Cordubense*, a kind of amalgam, was widely known. In B. C. 152 Cordova was captured by *M. Marcellus*, who settled it with Roman colonists, and under the name of *Colonia Patricia* made it the capital of *Hispania Ulterior*. In consequence of its espousal of the cause of Pompey, it was occupied by Cæsar's lieutenant *Marcellus* after the battle of Munda (p. 414) and sharply disciplined. It soon recovered, and in the imperial epoch alternated with Hispalis (p. 436) and Italica (p. 461) as the capital of the province of Bætica. *Leovigild* took the town in 571 from the Byzantines and made it an episcopal see. On the overthrow of the Visigothic kingdom, Cordova fell a prey to *Mugith ar-Rumi*, who was assisted by the many Jewish residents. It was at first subject to the caliphate of Damascus, but became independent in 756 under the *Emir 'Abderrahmân I.*, of the house of the *Omayyades*. *'Abderrahmân III.* (912-961) raised it to the dignity of capital of the caliphate of Cordova and metropolis of Moorish Spain. In this reign of vantage it quickly became one of the wealthiest cities of Europe and a centre of culture frequented by students from all parts of the West. The decay of the city began in 1010, when it was sacked by the followers of *Mohammed II.* and the troops of *Suleimân*. The dynasty of the Omayyades was overthrown in 1031. Cordova declared itself a republic under the guidance of members of the *Djahwar Family*, but became subject to Seville in 1078. In 1091 began the lordship of the *Almoravides*, who had been summoned from Africa to aid in resisting the Christians, and these were overthrown in 1148 by the *Almohades*, another Berber sect led by *'Abdelmûmin*. A period was put to the Moorish rule in Cordova on June 29th, 1236, when St. Ferdinand captured the city. The banished Moors took refuge in Granada (see p. 380) and were replaced by Christian settlers, under whom the town persistently declined. The magnificent buildings, the marvels of which are celebrated by Arabic writers with Oriental hyperbole, fell into ruin; the irrigation-works were neglected, and the once exuberantly fertile campiña became a barren steppe.

Among the many distinguished natives of Cordova may be mentioned the two *Senecas*; *Lucan*, the Stoic and author of the 'Pharsalia'; *Averroës*

PLANTA DE LA MEZQUITA ALJAMA DE CORDOBA.



ner & Debes, Leipzig

(ca 1120-98), the famous translator and expounder of Aristotle, celebrated by Dante in his 'Inferno' (Canto iv; 'Averroïs che il gran comento feo'); *Aïsha*, the poetess; the *Rabbi Moses Maimonides* (1139); *Juan de Mena* (ca. 1411-56), author of 'El Laberinto', an allegorical poem in which Cordova is called *'la flor de saber y de caballería'*; the authors *Lorenzo de Sepúlveda* (d. 1574) and *Luis de Gongora* (1561-1627); and the painters *Pablo de Céspede*, (1538-1608) and *Juan de Valdés Leal* (1630-91). The 'Gran Capitan' *Gonsalvo di Cordova* (1443-1515), who conquered the kingdom of Naples in 1495, was born at Montilla (p. 365), near Cordova.

From the *Main Railway Station* (Pl. B, C, 1) the new *Paseo de la Victoria* (Pl. B, 1-3), affording a fine view of the Sierra Morena, leads to the S. to the *Puerta de Almodóvar* (Pl. B, 3), a relic of the Moorish wall. — The Ronda de los Tejares (Pl. B, C, 2), diverging to the left from this paseo, about $^1/_4$ M. from the station, leads past the *Plaza de Toros* (p. 353) to the ***Paseo del Gran Capitan** (Pl. C, 2), a frequented promenade, planted with palms and orange-trees. On its E. side are the hotels and cafés mentioned at p. 353. On its W. side stands the Colegiata de San Hipólito, built by Alfonso XI. after the battle of the Salado (1340) and modernized in 1729. It contains an Ecce Homo by *Valdés Leal*, the tomb of the historian *Ambrosio de Morales* (1513-91), and those of *Ferdinand IV.* and *Alfonso XI.*, transferred hither from the Capilla Real of the cathedral (p. 361). Adjacent is the *Gran Teatro*. A little farther to the S. is the church of *San Nicolás de la Villa*, with a handsome octagonal and embattled tower.

We now proceed to the E. along the Calle del Conde Gondomar, at the end of which we turn to the right into the Calle de Jesús Maria (Pl. C, 2, 3). By following the line of streets continuing this towards the S., we soon reach the cathedral. In the Calle Céspedes (Pl. C, 3) are some remains of *Moorish Baths*.

The ****Cathedral** (Pl. C, 3, 4; closed 1-2 p.m. and after 5 p.m., but accessible for a fee), formerly the *Mesdjid al-Djâmi'* ('chief mosque') of the Moors, is the largest and most noble monument of the religious architecture of the Arabs of Spain, and second in size to the Kaaba of Mecca alone among all the mosques of Islam. It is due, both in conception and execution, to the dynasty of the Omayyades. When the Moors captured Cordova they found this site, close to the N. bank of the Guadalquivir, occupied by the Visigothic *Church of St. Vincent*. According to some writers, it was this spot that was fortified by the 400 Christians, who offered the Moors an obstinate resistance for three months after the rest of the city had been taken; and their final death by fire gave the church its surname 'of the captives' or 'of the burned'. It is more likely, however, that the scene of this last despairing effort of the Visigoths in Andalusia was the church of San Acisclo, to the N.W. of the city, near the Sierra de Córdoba.

One of the conditions of the surrender of the city was that the Christians (Arab. *'Adjemî*, strangers) should be allowed to retain the exclusive use of their churches. The Moors, however, took pos-

session of half the church of San Vicente; and *'Abderrahmân I.*, founder of the Omayyad dynasty, purchased the other half from the Christians in 785, in order to make room for the erection of a Mohammedan temple, which should be the religious centre of the Faithful in Spain and divert the stream of pilgrims from Mecca to Cordova. Up to that period there had been no specifically Arabian style of architecture. The Arabs had hitherto practically followed the models of Rome and still more of Byzantium, though in the shapes of the arches and domes and in certain other elements there were already manifest the first traces of the characteristic Moorish fancy and the embodiment of the spirit of Islam, which were to reach their glorious apogee in the third mihrâb of the Mosque of Cordova and in the arabesques and vaulting of the Alhambra.

The 'Zeca'† or 'House of Purification' of 'Abderrahmân, which was constructed mainly of the columns and other materials of the Christian church, occupied only about the fifth part of the present building. It contained 10 rows of columns, dividing it longitudinally into eleven, and transversely into (probably) twelve aisles or alleys. The central aisle was a little wider than the others, and a short prolongation of it, projecting beyond the enclosing wall, formed the *Mihrâb* or prayer-recess.

This building, which was adjoined on the N. by a Court of Ablutions (Arab. *Haram*, sacred enclosure; Span. *Patio de las Abluciones*), was nearly complete at the death of 'Abderrahmân (788). His successor *Hisham I.* erected the tower (*al-minâr* or *es-sauma'a*, here generally named *al-kadîma*, or the ancient) for the *Muëzzin* (crier of prayers); he also furnished a place of prayer for women (*as-sakîfa*, an 'open gallery') and placed a fountain *(al-mîdâ)* in the middle of the court.

The mosque of 'Abderrahmân I., however, soon became inadequate for the population of Cordova, which was steadily increased by accessions from Syria, Arabia, and Africa. *'Abderrahmân II.*, therefore, undertook an expansion of the Zeca towards the S., by adding seven aisles to the original ten rows and making a new mihrâb. The mosque as thus enlarged extended to the present Capilla de Nuestra Señora de Villaviciosa (p. 361) and contained 80 columns more than the old one. It was building from 833 to the month of Djumâda in 848.

The succeeding ruler, *Abu 'Abdallah Mohammed I.*, restored the original building and began the decoration of gates and walls. He also built the *Maksûra*, or railed platform reserved for the caliph and his court, and the *Sâbât*, a covered passage by which the caliph could reach the Maksûra from the Alcázar (p. 362) in order to offer his weekly (*khotba;* on Friday) or daily prayers *(as-salât).*

† This name gave rise to a Spanish proverb, quoted by Cervantes (Don Quixote, I. iii. 4): *andar de Ceca en Meca*, to saunter idly from one place to another.

'Abderrahmân III., surnamed *an-Nâsir*, the greatest of the Omayyads and the creator of the wondrous palace and suburb of az-Zahrâ (p. 364), built another tower, in place of that which had been damaged by an earthquake in 880, and furnished it with the *Mâdheneh*, or room for the Muëzzin (p. 356), and with two staircases, one for the ascent and one for the descent. He also (958) restored and strengthened the court-façade of the temple, as is recorded by an inscribed tablet adjoining the Puerta de las Palmas (p. 359).

The finest expansion of the mosque was, however, due to the *Caliph al-Hâkim II. al-Mostansir-billâh*, who in 961 et seq. caused it to be nearly doubled in extent by adding 14 new rows of columns on the S. side. This addition was effected under the superintendence of his 'hâdjib' (maire du palais) *Dja'far ibn 'Abderrahmân es-Siklabi*. Hâkim also erected a new *Maksûra* (the dimensions and description of which form a favourite theme of Arab authors), a new *Sâbât*, and a third *Mihrâb*, which is still perfect and is with justice regarded as the gem of the whole building. For the mosaics the Greek emperor at Constantinople sent skilled workmen and 320 cwts. of mosaic tesseræ. Four years and three months were spent on these works, and when they were complete Arabic writers could assert of the Mosque of Cordova that 'in all the lands of Islam there was none of equal size, none more admirable in point of work, construction, and durability.'

Up to this time all the extensions of the mosque had been made in the direction from N. to S.; the breadth of the original building and its main axis had not been altered. A farther prolongation towards the S. was hardly practicable, as the third mihrâb, in consequence of the declivity of the site, was already high above the level of the ground. No obstacle, however, stood in the way of such an expansion towards the E. as was accomplished (987-990) by *Al-Mansûr*, the 'hâdjib' of the weak *Caliph Hisham II.* This consisted of seven new rows of columns from N. to S., forming eight new aisles. The court was correspondingly enlarged.

This addition completed the huge building. It also, however, marked the beginning of its decline, as is shown in the conventional, and often debased treatment of individual members. Moreover, the *Mihrâb*, or Holy of Holies, was displaced from its natural central position at the end of the main axis of the building. At the same time this extension, which raised the total number of aisles to nineteen, increased the general impression of endless space.

On the capture of Cordova by St. Ferdinand in 1238 the mosque was consecrated to the *Virgen de la Asunción*. The various changes and mutilations it suffered at the hands of the Christians will be duly noted in the following description of its details.

The ground-plan of the building forms a rectangle about 570 ft. in length and 425 ft. in width, thus having an area approximately equal to that of St. Peter's at Rome. Of this about one-third is oc-

cupied by the large court, the other two-thirds by the mosque itself. Court and mosque are surrounded by an embattled wall, strengthened by 35 tower-like buttresses. On all sides except the N. this wall stands on massive substructures or terraces; it varies in height from 30 ft. to 65 ft. The buttresses are 11 ft. wide at the bottom and 7 ft. wide at the top. The triangular or flame-shaped battlements are 33 inches in height. The exterior thus forms, as in most Oriental buildings, a monotonous and almost unadorned mass of masonry, of a fortress-like and forbidding character. The object of the building is indicated only by the tower and by the numerous GATES on the W., E., and N. sides, between each pair of which there was once an arched window. The gates, of which there were originally 22, were surmounted by richly-adorned horseshoe arches and furnished with bronze-mounted doors.

Of these gates there are still extant the following. W. side, in the Calle de Torrijos (formerly de Palacio): *Postigo de la Leche*, *Postigo de los Deanes*, *Postigo de San Estéban*, *Postigo de San Miguel*, *Puerta de Palacio*. — E. side, in the Calle del Meson del Sol, approached by a terrace and flights of steps: *Postigo de Santa Catalina*, *Puerta Maitina*, *Postigo del Sagrario*. On these three, as well as on the other and walled-up gates of this side, are preserved Arabic inscriptions and Roman milestones from the old road to Cadiz. — N. side, in the Calle del Perdón: *Puerta de Canigordo* and *Puerta del Perdon*, both leading to the Court of Oranges.

The most interesting of all the gates is the *Puerta del Perdon*. It is 13 ft. wide and 25 ft. high, and is surmounted by a bell-tower. Its horseshoe arches and Moorish decoration seem to stamp it at first sight as an Arab work; but the various inscriptions and coats-of-arms show its real origin. It was, in fact, erected in 1377 by King Henry II. in imitation of the similar gate at Seville Cathedral. The *Doors are plated with copper, and the knockers ('llamadores'; Arab. 'aldabónes') are of the same material. On the copper plating are the word 'Deus', in Gothic characters, and the Cufic inscription 'the lordship belongs to Allah and his protection'.

The *Campanario* or *Bell Tower*, which is 300 ft. high, takes the place of the minaret *(al-minar)* of 'Abderrahmân III. (p. 357). The latter, like the Giralda of Seville (p. 440), consisted of several stages of equal diameter, and was surmounted by silvered and gilded balls and by open lilies crowned with a golden pomegranate. The form of this tower being unsuitable for Christian worship, the greater part of it was taken down in 1547; and the present tower, designed by *Hernan Ruiz* (p. 361), was erected instead in 1593 et seq. The great earthquake of Nov. 1st, 1755, necessitated considerable repairs and modification, completed in 1763. At the top is a figure of St. Raphael (p. 363), with a vane.

The entrance to the tower is on the E. side (adm. 20 c.); it is ascended by 225 steps. The top affords a good bird's-eye view of the mosque itself, with its modern roofs (comp. p. 361), and commands a wide panorama of

the city, the river, and the mountains, and over the desolate campiña to the Moorish castle of Almodóvar (p. 350) on the W.

The *Patio de los Naranjos ('court of oranges'), the former court of ablutions (p. 356), is the first great surprize that the interior has to offer after the dismal appearance of the outside. Light, spacious, well-shaded, and always enlivened by a few groups of quiet visitors, it offers, with its five fountains, its orange-trees, and its palms, a characteristic picture of Oriental repose. It is surrounded on three sides by a colonnade *(claustro)*, the N. walk of which has, however, been walled up and now serves as the chancery of the cathedral *(oficinas)*. On the fourth side (S.) stands the mosque itself.

The court and the mosque made originally one whole. The orange-trees, planted in parallel rows, formed, as it were, a continuation of the rows of columns in the interior. The 19 arched gateways, now reduced to three, corresponded to the 19 aisles or alleys. The character of these gates is shown by the last portal to the E., leading from the cloister into the easternmost aisle of the mosque. — The main entrance to the mosque is the *Puerta de las Palmas* (or *Arco de las Bendiciones*), which is immediately opposite the Puerta del Perdón (p. 358) and opens on the original central aisle of the mosque, with the mihrâb. This portal was originally Moorish but was ornamented by Henry II. in the Mudéjar style. The representation of the Annunciation dates from the 16th century.

The Interior of the Mosque resembles in its arrangement that of the older Egyptian mosques. It forms the second great surprize of the visitor in spite of its moderate height (38 ft.), in spite of the destruction of the perspective by the Christian additions, in spite of the simple tiles that replace the original rich mosaic flooring, in spite of the monotony of the characterless modern vaulting. For the forest of columns seems endless in the subdued light.

The Columns, of which there are still 850 or more, are traditionally reported to have been brought from the East and the West, from the ruins of Carthage, from the old Roman temples of S. France, and from the churches of Spanish towns captured by the Moors. As a matter of fact, they were nearly all obtained at Cabra (p. 353) and in other Andalusian quarries. They show the greatest diversity, not only in material (marble, porphyry, jasper, breccia) but also in style. A few late-Roman and Visigothic capitals are found among innumerable varieties of Byzantine and Saracenic workmanship. Most of the shafts are smooth, though some are twisted; a few shew scanty remains of bases. As the columns are only about 13 ft. in height, a double row of arches had to be interposed between them and the roof. The lower arches are in the horseshoe form; the upper rows are supported by pillar-like imposts placed on the tops of the columns. The general effect is one of singular and vigorous life;

the flowing nature of the arches above the motionless and upright columns recalls the crossing and interlacing jets of innumerable fountains.

The 19 AISLES are all of the same height and width, except the original central aisle leading to the mihrâb and the two adjoining it on either side. The TRANSVERSE AISLES are so narrow as to look like corridors or passages. The columns and arches were devoid of ornamentation, except that the latter were painted red and white. This served to throw into greater relief the CEILING, the prime glory of the building. The open-work roof was made of larch wood and richly painted in red and gold. Arabic writers, probably with some exaggeration, assert that 280 chandeliers with 7425 lamps hung from the roof, and expatiate on the enormous quantity of oil that was consumed daily. 'The gold shines from the ceiling like fire; it blazes like the lightning when it darts across the clouds.'

As in all mosques, the culminating point of the decoration was the holy *Mihrâb*, or prayer-niche, also called *Kibla* (south), because its axis was directed towards Mecca. The mihrâb was enclosed by the maksûra (p. 356).

The first mihrâb (see p. 356) has entirely disappeared. The *SECOND MIHRÂB *(Segundo Mihrab)*, constructed under 'Abderrahmân II. (p. 356) and raised several feet above the pavement-level, was sadly mutilated by the first Christian additions to the mosque (p. 361), but its *VESTIBULE, with its superb shell-vaulting, has lately been freed from disfigurements. In the *Capilla Trastamara* (the 'Segundo Mihrab' itself), the remains of painting may be inspected by means of a ladder provided by the sacristan (photographs for sale).

The **THIRD MIHRÂB *(Mihrab Nuevo)*, erected by Al-Hâkim (p. 357), is a small chapel-like structure with seven sides, the sacred character of which was emphasized by a vestibule and two side rooms (fee to the sacristan for opening the gate $^1/_2$-1 p.). The preservation of this marvel of Moorish art is due partly to the fact that the vestibule was converted by the Christians into the *Capilla de San Pedro*, of which the mihrâb itself became the sacristy, and partly to the fact that the altar of this chapel concealed and protected the mosaic-wall of the mihrâb down to 1816. The interlacing arches of the vestibule rest upon marble columns; the dome is in the form of a pineapple; the walls are covered by brilliantly coloured mosaics, intersected by Arabic inscriptions. These fine mosaics were executed by Byzantine workmen, but the attempts at restoration are very unsatisfactory. — The beauty of the vestibule is, however, transcended by that of the mihrâb itself, a small recess about 13 ft. in diameter. The ceiling *(kubba)*, 28 ft. above the floor, consists of a block of white marble hollowed out into the form of a shell. The magnificent entrance-archway rests upon two green and two blue columns taken from one of the earlier mihrâbs. The walls are

panelled with richly carved marble. The white marble pavemen is worn by the devotion of the pilgrims, who made a sevenfol circuit of its walls on their knees. The Christians named it th *Capilla del Zancarrón* ('of the bare bone'), in reference to th legend that a bone of Mohammed was once preserved here. — Th E. side-chamber, now the *Capilla de la Cena*, formerly containe the magnificent Moorish pulpit *(al-Mimbar)*, which Ambrosio d Morales called the *Silla del Rey Almansor*. It was a desk mounte on wheels and bearing a splendid copy of the Koran, written b the Caliph Omar, second in descent from the Prophet, and sprinkle with his blood.

The alterations of the Christian Spaniards were at first limite to the construction of a few chapels in the outermost aisles of th mosque. Some of these were built against the partition-wall between the original mosque and the extension of Al-Mansûr (p. 357) the place of which is recognizable by the rem ains of the old *E. Gate* As early as 1260, however, it was found that the needs of th Christian ritual demanded a choir; and to make room for this were sacrificed the vestibule of the second mihrâb (p. 360) and parts o the adjoining six aisles. A relic of this building is found in th *Capilla de Nuestra Señora de Villaviciosa*, which was erected in th Mudéjar style by Moorish workmen as the *Capilla Mayor*. To thi was soon added the sacristy, now the *Capilla de San Pablo*, which enclosed the *Capilla Real* (1371), erected by Henry of Trastamara for the tombs of Ferdinand IV. and Alfonso XI. (p. 355).

The century of reaction against the Reformation finally brought the Renaissance Choir, which, with its *Capilla Mayor* and *Transept* (crucero), was 250 ft. long and displaced no fewer than 63 columns. The Town Council of Cordova in vain threatened with death all those who should help in this work. Charles V., with an imperfect understanding of the situation, gave the chapter the necessary authority, and the building was begun in 1523. The original plan of *Hernan Ruiz* was afterwards partly altered, and the work was not finally completed till 1607. Though in itself a masterpiece of plateresque architecture, this Christian choir has for ever destroyed the harmonious proportions of the mosque. Charles V. himself expressed this feeling in the words he addressed to the cathedral chapter on visiting Cordova in 1526: 'You have built what you or others might have built anywhere, but you have destroyed something that was unique in the world'.

The building of the lofty choir naturally involved the destruction of part of the roofs of the aisles. This process of destruction was abetted by the gradual disappearance of the leaden gutters separating the roof of one aisle from those of its neighbours. The lamentable result was the thorough dilapidation of the Moorish wooden ceiling, which had to be replaced in 1713 by the present featureless vaulting.

Few of the Christian **Art Treasures** of the building are of much value. The fine *Silleria* in the CHOIR was executed by Pedro Cornejo (d. 1758) in the richest baroque style. The brass *Lectern* is a good Flemish work of the 16th cent.; the old *Choir Books* are interesting also. The *Pulpits*, on each side of the Capilla Mayor, with the attributes of the Evangelists, are by Miguel Verdiguier (1766). The silver *Chandelier*, dating from 1636, weighs 4001bs. The elaborate *High Altar*, by Matias Alonso (1618), is adorned with a painting by Palomino. In the Moorish arches on the exterior wall of the choir, behind the high-altar, are five *Reliefs of the Passion*, dating from the beginning of the 16th century. On a pillar on the W. side of the Christian addition is a tasteful 15th cent. *Relief of the Virgin*, presenting the chasuble to St. Ildefonso.

In the S.E. corner of the cathedral is the PARROQUIA, or parish-church, with a magnificent sanctuary by U. Raphael. — There are in all 45 LATERAL CHAPELS, few of which call for mention. The *Capilla de la Cena* (p. 361) contains a painting of the Last Supper by Céspedes. It is adjoined on the left by the *Sala Capitular*, with a fine statue of St. Theresa by Alonso Cano and figures of eight other saints by José de Mora. We here reach the entrance to the TESORO (50 c.). In the vestibule are three beautiful processional crosses (16th cent.). Among the numerous treasures in gold and silver are a richly enamelled relief, four paxes of the 16th cent., and a splendid custodia by Enrique de Arphe (p. lvii). On a pillar adjoining the *Capilla del Santo Cristo del Punto* is an Annunciation with saints, an altar-piece by Pedro de Córdoba (p. lxxiv). — In the pavement, opposite the *Capilla de San Pablo* (p. 361), is the tomb of the painter Pablo de Céspedes (p. 355). — The *Crucifix*, visible on a column in the fifth row, to the left of the main entrance, is said to have been scratched by a Christian captive with his finger-nails, as recorded in the Latin verses inscribed on the column.

To the W. of the cathedral, in the Calle de Torrijos, are the church of *San Jacinto* (Pl. C, 4), with a rich late-Gothic portal of 1557, and *La Cuna*, or the foundling-hospital, officially known as the *Casa Provincial de Expósitos*. To the S. is the large PALACIO EPISCOPAL (Pl. C, 4), built in the 15th cent. and renewed in 1745. The *Sala de Audiencia* contains portraits of all the bishops of Cordova. The pretty walled garden is full of lemon-trees trained on trellises.

The Calle Amador de los Rios leads between the Bishop's Palace on the right and the *Seminario de San Pelagio* on the left to the *Camposanto de los Mártires* (Pl. C, 4), or *Campillo*, supposed to be the spot of the Christian martyrdoms under the Moors. On the S. side of this plaza, on the site of a palace of the Gothic King Roderick, lies the —

Alcázar (Pl. C, 4), an extensive pile of buildings, with massive walls and towers and gardens, formerly extending on the N.E. to the cathedral. The S. part of it is the Moorish *Alcázar Viejo*, of which little remains except a few towers, a bath, and a water conduit. The N. part is the *Alcázar Nuevo*, built by Alfonso XI. in 1328, once the seat of the Inquisition and now a prison. On the river, by the S.E. corner of the latter, is the entrance to the *Huerta del Alcázar*, now in private hands (fee 50 c.). This should be visited for the sake of the striking picture afforded by its luxuriant vegetation, the crumbling ruins, the springs, the *Torre de Paloma* (S.W.),

and the *Torre del Diablo* (N.E.). — From the Camposanto de los Mártires we may proceed to the S.W. to the *Barrio del Alcázar Viejo*, whence we may walk towards the N. to the *Puerta de Almodóvar* (p. 355), or go on through the *Puerta de Sevilla* (Pl. B, 4) to the *Cementerio* (Pl. B, 4), which was laid out in 1817.

To the S. of the cathedral rises the *Triunfo* (Pl. C, 4), erected in 1765 in honour of the Archangel Raphael, the tutelar of Cordova, by two French artists, *Graveton* and *Verdiguier*. Just below is the *Puerta del Puente*, a Doric triumphal arch, erected by Herrera under Philip II. and said to occupy the site of the Moorish *Bîb al-Kantara*. The reliefs are ascribed to *Pietro Torrigiani*, who, however, died in 1522. This gate leads to the Moorish ***Bridge** (Pl. C, D, 4), with its 16 arches, which connects Cordova with its S. suburb, *Campo de la Verdad*. The bridge is 730 ft. long and stands on Roman foundations. From the middle of it we have a good view of the *Moorish Mills*, on the Guadalquivir, and of the Mosque, the massy masonry of which, dominated by the lofty choir and the belfry, stands out clearly against the background of the Sierra de Córdoba (N.). At the other end of the bridge is the *Calahorra* or *Carrahola* (the Iberian *Callagurris*), the massive *tête-de-pont* at the beginning of the road to Seville.

From the S.E. angle of the cathedral the Carrera del Puente runs to the N.E. to the *Paséo de Ribera* (Pl. D, E, 3), a favourite promenade of the lower classes, leading along the Guadalquivir to the E. to a weir with a group of Moorish mills and to the *Capilla de los Mártires*.

Farther to the E., beyond the extensive Campo de Madre de Dios, is the *Santuario de Nuestra Señora de Fuensanta* (Pl. F, 3), where a much-frequented festival takes place on Sept. 8-10th.

We now proceed to the N., skirting the remains of the city-wall, to the church of *El Carmen* (Pl. E, F, 2), containing a fine altar-piece by Valdes Leal. Or we may follow the Calle del Sol to the W. to the church of *San Pedro* (Pl. E, 3), and thence thread the narrow streets to the N.W. to the *Corredera*, now occupied by the *Mercado* (Pl. D, 3), but formerly an open square, surrounded with arcades and used for tournaments and bull-fights. — To the N.W. of this point lies the *Casa de Ayuntamiento* (Pl. 3; D, 2), whence the Calle de Alfaros runs to the N., past the *Puerta del Rincón* (Pl. D, 1, 2; 1406), to the large Campo de la Merced (Pl. C, D, 1). On the W. side of this lies the *Hospicio* (poor-house) and to the N.E. rises the *Torre de Malmuerta* (Pl. D, 1), said to have been built by a knight in 1406 in expiation of the murder of his wife.

From the S.W. corner of the Campo the Calle Osario, continued by the Calle Ramirez Avellanos, leads to the S. to the Gothic church of *San Miguel* (Pl. C, 2), the S. aisle of which is adjoined by a beautiful chapel in the Mudéjar style. Hence we return through the Calle de la Plata to the Calle del Conde Gondomar (p. 355).

The other CHURCHES of Cordova, such as *Santa Marina* (Pl. D, 1), *San Agustin* (Pl. E, 1), and *San Lorenzo* (Pl. E, 1, 2), are comparatively uninteresting. — The MUSEUM (Pl. D, 3), in the *Escuela Provincial de Bellas Artes*, contains paintings and drawings by *Zurbaran*, *Ribera*, *Castillo*, *Céspedes*, and *Juan de Mena*, several admirable portrait-heads of Roman emperors, a curious relief of a hunting-scene of the Visigothic period, an admirable relief of the Annunciation in stone, a few Roman and Moorish monuments and inscriptions, architectural fragments, pottery, azulejos, a Gothic *Well-head in fayence, a Moorish stag of bronze, and other antiquities (fee 50 c.). In the Plaza del Potro, in front of the museum, stands a *Fountain*, with the figure of a colt, the cognizance of Cordova, as mentioned by Cervantes. — A few of the PRIVATE HOUSES deserve notice, such as that of *Jerónimo Paez*, in the plaza of that name (Pl. C, D, 3), with its defaced Renaissance portal, and those of *Don Juan Conde*, the *Marqués de Villaseca*, etc. — The HOSPITAL DEL CARDENAL or *Hospital de Agudos* (Pl. C, 3) contains the *Capilla de San Bartolomé*, formerly the *Mosala* of Al-Mansûr (p. 357), a beautiful little structure in the Mudéjar style.

Excursions. On a spur of the Sierra de Córdoba, to the W. of the city, stand the *Ermitas de Valparaiso* or *Convento Ermitaño*, which may be visited by a drive of 4-5 hrs. (there and back; carr. and pair about 15 fr.; bargaining necessary). A permission to visit the Ermitas (for men only) may be obtained in the Bishop's Palace (p. 362) for any week-day. There is not much to see in the Ermitas themselves, but the drive and the views (especially that from the *Silla del Obispo*) are deservedly renowned. With this excursion may be combined a visit to the fine *Quinta de Arrizafa*, the *Rizzefa* of 'Abderrahmân, immediately to the N. of the city. — An excursion (less important) may also be made to the *Convento de San Jerónimo*, 4½ M. to the N.W. in the Sierra de Córdoba. The convent, which is now an insane asylum, was built in 1405, probably with the remains of the celebrated *Medinat az-Zahrâ (Córdova la Vieja)*, where 'Abderrahmân III. constructed a palace for his favourite Az-Zahrâ. According to Al-Makkarî and other Arabic writers, this palace was on the scale of a town rather than a villa, while its wonders of art and luxury were such as to make even those of the Alhambra pale by comparison. Its cost is said to have been more than 50,000,000*l.*! — Excursion to Almodóvar, see p. 350.

43. From Córdova to Málaga viâ Puente Genil and Bobadilla.

120 M. RAILWAY in 6¼-6½ hrs. (fares 25 p. 55, 19 p. 20, 11 p. 60 c.). The trains start from the *Main Railway Station* at Cordova. There are railway restaurants at *Córdova*, *Puente Genil*, and *Bobadilla* (meal-station). — Passengers for Jaén and Espeluy (R. 41) change carriages at *Puente Genil*; for Utrera, Seville, and Cadiz (R. 49) at *La Roda* (p. 365; in the reverse direction at *Bobadilla*); for Granada (R. 45) and for Ronda and Algeciras (Gibraltar; R. 47) at *Bobadilla*. — For the luggage-arrangements at *Malaga*, comp. p. 367.

Cordova, see p. 353. — The train touches at the suburban station of *Cercadilla* (p. 353), crosses the Guadalquivir by a bridge 650 ft. in length, and then traverses the dreary hill-district of the *Campiña*, which is intersected by the yellow *Guadajoz*. Fine re-

trospect of Córdova, the Sierra de Córdoba, and Almodóvar (p. 350). — 5 M. *Valchillón.*

At Valchillon diverges the DIRECT RAILWAY FROM CORDOVA TO CADIZ (165 M., in 8-10¼ hrs.; fares 32 p. 75, 24 p. 10, 14 p. 80 c.). The most important intermediate stations are: 35 M. *Ecija;* 62 M. *Marchena* (p. 430); 80 M. *Empalme de Morón* (p. 430); and (90 M.) *Utrera* (p. 464). This line is, however, of little interest to travellers for pleasure, who will undoubtedly prefer the route viâ *Seville* (R. 40).

We cross the Guadajoz several times. — 15 M. *Torres Cabrera.* Beyond (21 M.) *Fernan Nuñez* begins an undulating district with vineyards and olive-plantations, which reach to the valley of th Genil (see below) and beyond it.

31 M. **Montilla** (1165 ft.), a high-lying town with 13,000 inhab., the birthplace of 'El Gran Capitan' (p. 355), contains a palace of the Duke of Medinaceli. In the neighbourhood is *Montemayor*, on the site of the ancient *Ulia*, known in connection with Cæsar's campaign against the sons of Pompey. — The train sweeps round the E. side of the town. To the left rises the *Sierra de Montilla*, celebrated for its white wine, resembling the sherry of Jerez (p. 465). We cross the *Cabra* (p. 353).

35½ M. *Aguilar de la Frontera*, a town with 13,330 inhab., is also known for its 'Montilla wine' and olives. — Farther on, to the right, are the two small lakes of *Zoñar* and *Rincon*, surrounded with olive-trees and abounding in fish. To the left is the old Moorish castle of *Anzur*, now belonging to the Duke of Medinaceli. — 45½ M. *Campo Real.*

47½ M. **Puente Genil,** the junction for the railway to Jaén (R. 41), lies 2 M. to the S.E. of the town of the same name (11,645 inhab.), which is seen to the right as we cross the lofty bridge over the *Genil.* Below lies the village of *Palomar.* — The railway now ascends a plateau, in the middle of which rises the inconsiderable *Sierra de Yéguas*, the source of several streams flowing to the N., W., and S. — 56 M. *Casariche*, in a monotonous region mainly inhabited by charcoal-burners. — We ascend through the valley of the *Yeguas* to —

62 M. **La Roda**, the junction of the railway to Utrera (Cadiz, Seville; R. 49).

Our line runs to the S.W. and soon reaches its highest point (1475 ft.), on the border-line between the provinces of Seville and *Málaga.* — 70 M. *Fuente de Piedra*, with mineral springs useful to sufferers from the stone. To the right, amid olives, lies the *Laguna Salada*, a large salt-lake, the crust on which in the dry season resembles a sheet of ice.

77 M. **Bobadilla** (1245 ft.; **Rail. Restaurant*) is the junction for trains to Malaga, Granáda (R. 45), Ronda-Algeciras (Gibraltar; R. 47), and Utrera (Cadiz, Seville; R. 49). All trains stop here long enough for a meal at the railway-restaurant.

The Malaga railway enters the valley of the *Guadalhorce*, which soon receives the waters of the *Guadateba* and the *Burgo*, two small

streams. Beyond a tunnel we cross the river. 85 M. *Gobantes* (1040 ft.).

Beyond Gobantes begins the deep and wild gorge of the ***Hoyo** ('hole', 'pit') or *Chorro*, by which the river forces its way through the calcareous slate strata of the coast-range. The train remains on the left bank, threading 11 tunnels and crossing lofty bridges over the lateral ravines. The finest point is near the sixth tunnel, but there is little time to realize the grandeur of the scenery.

89 M. *Chorro*, in a wild rocky landscape. After passing through three short tunnels, we suddenly emerge on a scene of southern luxuriance, with the first oranges, palms, and cypresses. The traveller coming from the bleak plateau of Castile is now at a step exposed to the magical charm of an Andalusian sky and subtropical vegetation. — The train crosses to the right bank of the Guadalhorce.

97 M. **Alŏra** (330 ft.), the ancient *Iluro*, a town of 10,250 inhab., lies to the right, in a beautiful situation at the foot of the *Sierra del Hacho*, a favourite resort of the citizens of Malaga. A much-frequented feria takes place here on Aug. 1st.

A diligence plies from Alora to the baths of *Carratraca*, 11 M. to the W.

The water of the Guadalhorce is led off in numerous small channels to irrigate the huertas. Beyond a final tunnel the valley expands. We recross to the left bank.

102 M. *Pizarra*. To the W. is the high-lying *Casa Rabonela*, to the S. the *Sierra de Mijas*.

107 M. *Cártama*, the Roman *Cartima*. The village, with a Moorish castle, lies $2^1/_2$ M. to the S.W., on the right bank of the Guadalhorce, which was once navigable to this point. We here see the first sugar-plantations.

From Cártama a diligence runs to the S.W., up the valley of the *Rio Seco*, to **Coin**, a town of 8700 inhab., finely situated amid mountains and surrounded by rich vineyards and groves of oranges and lemons. Thence the diligence goes on to *Monda* (which, however, is not the *Munda* of the ancients; comp. p. 414). We then traverse the mountain-pass between the *Sierra de Guaro* on the W. and the *Sierra de Mijas* on the E., and descend viâ *Ojen* to *Marbella* (British vice-consulate), on the road from Malaga to Gibraltar. — Another diligence connects Coin with the small town of *Alhaurin el Grande*, situated to the S.E., on the N. slope of the Sierra de Mijas, and also girt with groves of oranges and lemons. A bridle-path leads hence to the S.E. over the mountains to the small town of *Mijas*, whence a fine road (beautiful views) descends to *Benalmadena* and *Torremolinos* (p. 374), on the road to Malaga.

113 M. *Campanillas*, on a tributary of the Guadalhorce bearing the same name, which waters the celebrated wine-growing district of *Axarquía* (N.). The valley expands into the *Hoya de Málaga* (p. 368), a wide plain. The railway leaves the Guadalhorce, which turns to the S.E. To the S., at the base of the Sierra, appear the villages of *Alaurinejo* and *Churriana*, and then the sea.

120 M. *Malaga*, see next page.

MÁLAGA
1 : 13.000
Metros
Engl. Mile
Tranvia
Calvario
Los Tejares
Hospital civil provinl.
Cuartel de la Trinidad
Cuartel de la Guardia civil
Cerro Colorado
Castillo
Alcazaba
Catedral
Plaza de Toros
Cementerio Inglés
Cocheras del Tranvia
Huertas
Estación del Ferrocarril
Hospital
La Aurora
Fabrica de Gas
Mercado
Teat. principal
Teat. de Cervantes
Santiago el Mayor
Plaza de Callao
Convento
Pl. de la Victoria
Pl. de Capuchinos
Pl. de S. Pedro
Pl. de Uncibay
Pl. de la Constitucion
Pl. de la Alhondiga
Pl. Moros
Pl. de Riego
Pl. de Siglo
Pal. Obispo
Pl. del Obispo
Ayuntam.to Correo y Tel.
Aduana
Cortina del Muelle
Proyecto de prolong. de la Alameda principal
Muelle de la Aduana (proy.)
Muelle de Pescadería (proyecto)
Paseo de la Alameda
Alameda de Colon
Puente de Tetuan
Neptuno
Marqués de Larios
Teat. Circo de Lara
Carcel publica
Arroyo de los Angeles
Arroyo del Cuarto
Arroyo de la Carcel
Calle de la Trinidad
Calle de los Marmoles
Calle de la Victoria
Camino Nuevo
Cerro Colorado
Hospital Noble
Baños de Mar
La Estrella
Apolo
La Capilla
Baterta de S. Nicolás
Faro
PUERTO
Antepuerto
MAR MEDITERRÁNEO
MALAGUETA
CALETA
LIMONAR
Cementº de S. Miguel
Antequera
Córdoba
Palo
Metros
Geograph. Anstalt von
Wagner & Debes, Leipzig.

44. Málaga.

Arrival. At the Railway Station (*Estación del Ferrocarril;* Pl. A, 5) are waiting *Hotel Omnibuses*, *Cabs*, and the *Omnibus General* (25 c.). The last runs to the *Despacho Central* (p. xvi), in the Puerta del Mar. As there is generally some delay in distributing the luggage, the best plan is to give up the luggage-ticket, in return for a receipt, to the railway-official, who goes through the train, like an American transfer agent, between Bohadilla and Malaga and undertakes to forward luggage to the passenger's hotel or house (25-50 c. per piece). — Arrival by Sea (comp. p. xviii). The charge for landing is 50 c. per person and for each trunk. The transport to the Aduana and the hotel, all told, should not cost more than 2-3 p. (bargaining advisable).

Hotels (comp. p. xxii). *Hotel de Roma (Pl. a; C, 4), on the N. side of the Alameda, first-class, with lift and electric light, pens. 12½-20 p.; *Nuevo Hotel Victoria (Pl. b; C, 4), Calle del Marqués de Larios 9, with view of the Alameda, pens. 5-8 p., unpretending; Hôtel Inglés, same street; Hotel Nizza (Pl. c; C, 3), same street, at the corner of the Plaza de la Constitución. — *Gran Hotel y Restaurant Hernan Cortes (Pl. d; G, 3), a well-furnished house in the suburban quarter of the Caleta, not intended for transient guests, pens. 10-12 p.

Cafés (comp. p. xxiv). — **Café Impérial*, Calle del Marqués de Larios, at the corner of the Plaza de la Constitucion; *Café Victoria*, *Café Inglés*, in the hotels of those names; *Café-Restaurant de la Loba*, *Café España*, Plaza de la Constitución; *Café Universal*, *Café del Siglo*, Calle de Granada; *Café-Restaurant Hernán Cortés*, with bedrooms (pens. from 6 p.), in La Caleta (p. 373). — Beer at the *American Bar*, Calle del Marqués de Larios.

Cabs (chief stand on the Alameda). Cab with two seats, per drive 1, per hr. 2 p., at night 2 and 2½ p.; with four seats, 1½, 2½, 3, and 3 p. — Drives outside the town by bargain. To *Palo* (p. 373) about 5 p., to *San José* and *La Concepción* 10, to *Torremolinos* and *La Consula* (p. 374), 15, to *Fuente de la Reina* (p. 374) or to *Vélez-Malaga* (p. 374) 25-30 p.

Saddle Horses may be hired of *Valero*, Calle de la Purificación, 7½ p. per day. — **Donkeys**: *José Fernandez*, Calle del Cauce 7; 2½ p. for half-a-day, 4 p. per day, as much again for attendant.

Tramways. 1. From the *Railway Station* (Pl. A, 5) by the Calle de Cuarteles to the *Puerta del Mar* (Pl. C, 4). — 2. From the *Railway Station* by the Calle de Cuarteles, the Calle de Torrijos (Pl. B, C, 2, 3), the Plaza de Riego (Pl. D, 3), and the Calle de Granada to the *Cortina del Muelle* (Pl. C, 4). — 3. From the *Puerta del Mar* (Pl. C, 4) by the Alameda and Caleta to *Palo* (p. 373) every ¼ hr. (to the Café Hernan Cortes every 7½ min.).

Post and Telegraph Office (*Correo y Telegrafo;* Pl. D, 3), Calle Cister.

Baths. *A. Porras* (also hair-dresser), Calle del Marqués de Larios 9, clean, bath 1¼ p.; *Las Delicias*, Calle de San Francisco. — **Sea Baths** (June-Sept.). *Estrella* (Pl. E, F, 4), *Apolo* (Pl. F, 4), both in Malagueta.

Theatres. *Teatro de Cervantes* (Pl. D, 2), to the N.W. of the Plaza de Riego, with occasional performances of Italian opera; *Teatro Principal* (Pl. C, 2, 3), for dramas; *Teatro Circo de Lara* (Pl. B, 4), Calle Torre Gorda, for comedies and farces. — **Cafés Cantantes** (comp. p. 432): *Café del Siglo*, *Café de España*, *Café de la Loba*, for men only. — **Bull Ring** (*Plaza de Toros;* Pl. E, 3), in Malagueta, for about 11,000 spectators.

Consulates. British Consul, *Alexander Finn*, Cortina del Muelle 93 (with English circulating library); Vice-Consul, *Chas. Cowan.* — U. S. Consul, *R. M. Bartleman;* Vice-Consul, *T. R. Geary.* — Lloyd's Agent, *G. A. Hodgson.*

English Church in the British Cemetery (p. 373), on the Caleta road; service on Sun. at 11 a. m.; chaplain, *Rev. Arthur Evans.*

English Physician, *Dr. Clarence Visick*, Calle de Vendeja 7. — **American Dentist**, *Dr. Whitmarsh*, Calle Martinez, at the corner of the Calle del Marqués de Larios. — **Druggists**: *Felix Perez Souviron*, Calle de Granada; *Augustin Perez de Guzman*, Calle del Marqués de Larios.

Bankers. *Rein & Co.*, Alameda Hermosa; *Viuda de José Amat e hijo*, Plaza de los Moros 20 (Pl. C, 4); *Clemens & Petersen*, *Cumming & Van Dulken*, Alameda Colon.

Shops (comp. p. xxv). The best are in the Calle del Marqués de Larios, the Calle de Puerta del Mar, the Calle Nueva, and the Calle de Granada.

Wine Merchants. *Crooke Brothers*, Alameda 15; *Jimenez & Lamothe*; *Adolfo Pries & Co.*; *Scholtz Hermanos*; *Rein & Co.* Good Montilla wine (p. 365) may be obtained at the *Soleras de Montilla*, Calle de Comedias. — **Malaga Raisins** *(pasas)*, packed in tastefnl boxes, are sold by *Clemens*, *Pries*, *Rein*, etc.

Steamers ply more or less regularly to the chief Mediterranean ports, England, France, N. Germany, America, and other parts of the world. Among the lines of chief importance for tourists are those of *John Hall & Co.*, sailing weekly to Cadiz, Lisbon, and London (agent, *Andrés Reyes*, Alameda); the *Cunard Co.* (agent, *Loring*) and *Moss Co.* (agent, *C. Farquharson*, Cortina del Muelle 65), for Liverpool, at irregnlar intervals; *Compagnie Transatlantique*, sailing every second Sun. for Gibraltar and Tangiers (agent, *Juan Roose*, Calle de la Bolsa 1).

Chief Attractions (visit of 1½ day). 1st Day. Morning: *Alameda* (p. 370), *Harbour* (p. 370; view from E. mole), *Cathedral* (p. 371), view from the tower of the cathedral or from the *Gibralfaro* (p. 373). Afternoon: *English Cemetery* (p. 373), *Cateta* (p. 373), and *Palo* (p. 373). — 2nd Day. Excnrsion to the *Hacienda de San José* and *La Concepción* (p. 374). The environs of Malaga are exceedingly beantiful.

Málaga, the capital of a province, the see of a bishop, and the oldest and most famous Spanish seaport on the Mediterranean, is picturesquely situated on the last spurs of the mountain-ranges that enclose the wide *Bahía de Malaga*, forming a semicircle about 50 M. long under the names of *Sierra Tejea*, *Sierra de Alhama*, *Sierra de Abdalajis*, and *Sierra de Mijas*. The inner part of the bay is bounded by the *Punta de los Cântales* on the E. and by the *Torre de Pimentel*, at Torremolinos, on the W. In the middle of it projects the *Gibralfaro*, or acropolis of Malaga, and at the foot of this hill is the beautiful harbour on which lies the city, with its 125,580 inhabitants. The old town is bounded on the W. by the rambla (p. xxxviii) of the *Guadalmedina* (Arab. 'town-river'), which often overflows its banks after rain and carries such enormous masses of débris into the sea, that the Arab wharves and the Puerta del Mar, formerly situated on the beach, now lie considerably to the N. of it and in the heart of the city. On the right bank of the rambla, which is spanned by three bridges, are the suburbs of *Perchel*, *Huelin*, and *Trinidad*, while to the N. of the old town lie the new *Barrios* (suburbs) *de Capuchinos* and *de la Victoria*. The *Barrio de la Malagueta* is a sixth suburb, springing up on the sand-banks to the E. of the harbour; and still farther to the E. are the two charming residential suburbs of *La Cateta* and *Limonar*, the one lying on the S. slopes of the *Cerro Colorado*, the other nestling in a side-valley traversed by the rambla of the *Limonar*.

The fruitful Vega or Hoya de Malaga lies wholly to the W. of the city and forms the delta of the Guadalhorce (p. 365), of which Malaga may be regarded as the port. The luxuriance of the vegetation exceeds all expectation. Oranges, figs, sugar-cane, and cotton all thrive here, the figs ripening as early as June. Among the other lavish products of the soil are melons, almonds, pomegranates, sweet potatoes *(batatas)*, prickly pears *(higochumbos)*,

olives, chirimoyes or custard-apples *(Anona cherimolia)*, and Japanese medlars *(Photinia japonica)*. During Aug. and Sept., particularly in the latter month, the export of these fruits is very large. — WINE GROWING is now practically confined to the *Axarquía* (p. 366), to the N.W. of the city, and to the *Montes de Malaga* and *de Colmenar* (p. 374), to the N.E. Even in the time of the Moors the fame of the *Sharâb al-Mâlaki* rivalled that of the *Zebîbî* of Seville; at present the Muscatel wines, the *Dulce* and the *Lágrimas*, are most highly esteemed. The raisins *(pasas*, from Lat. *uvae passae)* of Malaga are as fine as those of Almería. The vintage begins before Sept., but the shipment of the crops is not concluded until December. — The market of Malaga is also well supplied with FISH, the favourite varieties being the *boquerones*, *salmonetes*, and *calamares*. The oysters are not so good.

The natural advantages of Malaga are supplemented by a busy and steadily growing INDUSTRY. The numerous mills and factories for the production of sugar, iron, cotton, and other goods afford a spectacle that is rare indeed in Andalusia. Among the best-known establishments are the *Larios Cotton Mills (Fábrica de Algodones)*, at the Barrio de Huelin, and the *Heredia Sugar Refinery* (p. 374). Almost all the manufactories are on the right bank of the Guadalmedina.

A vigorous effort has been made of recent years to 'boom' Malaga as a WINTER RESORT, but its success is seriously hindered by the dirt of the streets and by the inefficiency of the drainage system. The annual death-rate is just under 40 per 1000. The lack of dust-free promenades is also much felt. Such patients as are willing to brave these evils should take up their abode in the villa quarters of Caleta and Limonar. — Malaga draws a supply of excellent WATER from a mountain-torrent near Torremolinos (p. 374), but the amount is no longer adequate to the needs of the growing city.

The CLIMATE (comp. p. xxxiii) is notable for its equability and mildness. The summers are cooler than in the interior of the peninsula, while the winters, with occasional exceptions, are dry. Snow and frost are extremely rare. — The local wind generally follows the course of the sun. The *Vendabal*, or S.W. wind, is damp and cold in winter; in summer, when it is known as *Leveche* or *Brisa del Sur*, it is refreshingly cool. The *Levantero*, or E. wind, is always laden with moisture. The only dreaded wind is the dry *Terral*, a kind of mistral, which descends from the Sierra de Abdalajis through the Hoyo (p. 366; N.W.), bringing with it the summer-heat of the central plateau, while in winter it is icily cold. Invalids have to keep their rooms when the Terral blows in winter.

The **History** of Malaga, the *Malaca* of the ancients, begins with the Phœnicians, who probably named it from the word *malac* ('to salt'), because it was a depôt for salt-fish. Strabo says of it '*multumque ibi conficetur salsamenti*'. Even in the age of Posidonius, the contemporary of Pompey and Cicero, the town retained its Punic character (Strabo III, 4),

differentiating it from the towns of Iberian or Greek origin. The Syrian and other Asiatic merchants who settled here established special guilds of their own. The Romans treated it at first as an 'allied' community, *i.e.* as conquered but with liberal laws; Vespasian made it a Roman municipium. Although the harbour retained a certain importance throughout antiquity, there does not now exist any trace of the Phœnician or Roman period, with the exception of numerous coins. In 571 the Visigothic *King Leovigild* wrested Malaga from the Byzantines. The Arabs, who conquered it in 711, assigned the district ('raja') to the *Khund al Jordan* ('dwellers to the E. of the Jordan'). They deemed it an earthly Paradise, and *Al-Makkari*, *Edrisi*, *Ibn Batûta*, and *Ibn al-Khatib* vie with one another in extolling its advantages. From the middle of the 13th cent. onward, Malaga and Almería (p. 345) were the two chief seaports of the kingdom of Granada (p. 380).

The glories of the city were suddenly eclipsed on its capture by Ferdinand and Isabella in 1487, and it soon sank into utter insignificance. Its coat-of-arms under the Christians represented the Moorish Alcazaba and the Gibralfaro, with the tutelars *San Ciriaco* and *Santa Paula*, surrounded by a border of bows and arrows. In the middle is Ferdinand's motto: *tanto monta* (p. 216). — The French General Sebastiani sacked the town in 1810. In recent times Malaga has always been on the side of the Opposition and has revelled in 'pronunciamentos', such as that in favour of Espartero in 1843, that against Isabella II. in 1868, and that in favour of the Republic in 1873. — The prosperity of the town has increased of late years; many English and German firms are interested in the growing exports of wine, oil, and raisins.

From the railway-station (Pl. A, 5) we reach the old town by crossing the *Puente de Tetuan* (Pl. B, 4), a handsome iron bridge. This leads to the ***Paseo de la Alameda** (Pl. B, C, 4), a promenade $^1/_4$ M. long and 135 ft. wide, planted with plane-trees and surrounded by well-built private houses and hotels. The ***Fuente de Neptuno*, a charming marble fountain at the W. end of the Alameda, was probably made in Genoa in 1560 at the order of the city of Malaga. According to tradition, it was originally intended for the palace of Charles V. at Granada (p. 407), was captured at sea by the corsair Barbarossa, and recaptured by Bernardino de Mendoza. At the E. end of the Alameda is a statue, by Mariano Benlliure, of the *Marqués de Larios*, who built the neighbouring street.

A few yards to the S.E. of the Alameda lies the **Harbour** (*Puerto;* Pl. C, D, 4, 5), to the N. of which stands the cathedral (p. 371), only in part concealed by the low buildings round it, while farther to the E. rise the Alcazába and the Gibralfaro (p. 373). On the wide and animated Cortina del Muelle (Pl. C, D, 4, 3) stands the *Aduana* (custom-house; Pl. D, 3), built by Charles III. (18th cent.). Below this street, to the right, are the preparations for a prolongation of the Alameda and the laying out of other new streets. On the W. side of the harbour is a wide new quay. On the long mole projecting into the sea on the E. (1588) are the *Paseo de la Farola*, the *Faro* or *Lighthouse* (Pl. D, 5), and the *Batería de San Nicolas*. The mole affords fine views. — From the harbour to *Caleta* and *Palo*, see p. 373.

From the Alameda the short Calle de Torre Gorda leads to the N.W., past the *Teatro Circo de Lara* (p. 367), to the Calle de Atarazanas. Here stands the **Mercado** (Pl. B, C, 4), the ancient

Atarazana (Arab. *Dâr as-Sanâ'a*, arsenal, workshop), originally a Moorish wharf. The only relic of the old building is the principal entrance, with its horseshoe arches, two shields, and the motto of the Nasrides (see p. 380): 'there is no conqueror save God'. The market is seen at its best in the morning. In the church of *Santo Domingo* (Pl. B, 4), on the right bank of the Guadalmedina, is a Madonna by Pedro de Mena (p. lxii).

A little to the E. the Alameda is quitted by the two chief business-streets of the city: the old Puerta del Mar, continued by the Calle Nueva, and the new and handsome Calle del Marqués de Larios (Pl. C, 4, 3). The latter, with its hotels and cafés, is also a favourite resort of the fashionable and leisured classes. — Both streets end on the N. at the Plaza de la Constitución (Pl. C, 3; formerly *Plaza Mayór*), which is adorned by a fine *Fountain*, with three figures emblematical of the prosperity of Malaga.

The quarter extending to the N. of the Plaza de la Constitución as far as the Calle de Torrijos consists of a labyrinth of narrow and dirty streets. The stranger should therefore turn to the N.E. and follow the Calle de Granada (Pl. C, D, 3), another important business-thoroughfare. Where it touches the Plaza del Siglo we turn to the S. (right) and enter the Calle de Molina Lário, in which stand the *Palacio Obispal* and the cathedral.

The ***Cathedral** (Pl. C, D, 3; open 7-11 and 3-4.30, in summer 4-5.30), an imposing building, unfortunately masked by additions at its E. end, occupies the site of a Moorish mosque, which was converted in 1487 into the Gothic *Church of the Incarnation*. The plan of the present edifice, which is built entirely of white limestone, was probably due to *Diego de Siloe* (p. xlvi) and was approved by the chapter in 1538. The building progressed but slowly, but the arms of Philip II. and Mary of England (1554) are found inside it. In 1680 it was partly destroyed by an earthquake, but in 1719 the work was resumed with greater energy. The end of the 18th cent., however, found it still unfinished. The long period over which the building was spread accounts for the architectural inconsistencies and the deviations from the original plateresque design.

The main or W. façade, flanked by two projecting towers, is turned towards the Plaza del Obispo and rises in two stages, articulated by Corinthian columns. The three portals are approached by a flight of 15 marble steps. To these portals correspond the round-headed windows in the second story, the upper row of which is flanked by two circular openings. The N. tower (280 ft. high) has a third stage with Corinthian columns, surmounted by an octagon with a dome and lantern. The S. tower has not been carried beyond the second story, though traces of an intention to erect a third are seen here as well as on the central part of the façade. — The *Puerta de las Cadenas*, in the N. transept, and the *Puerta del Sol*, in the S. transept, are a so flanked with towers.

The **Interior** is 375 ft. long, 245 ft. wide, and 130 ft. high; it consists of nave, aisles, two rows of side-chapels, coro, transept, and ambulatory, and is distinguished by its airy and yet massive proportions. Two rows of pillars, placed one above another, support the round arches of the rosette-studded vaulting; the lower pillars, with their Corinthian pilasters, resemble those of Granada. — The PAVEMENT is flagged with red and white marble.

The CAPILLA MAYOR, designed by *Alonso Cano*, is formed by a semicircle of 15 isolated pillars. The handsome altar, in the form of a four-sided temple with a dome, is modern. The five scenes from the Passion are by *César de Arbacia* (1580). The *Silleria del Coro* (1592-1631) is an admirable work by *Vergara the Younger* and *Diaz de Palacios*. The seats were executed in 1658 from designs by *Luis Ortiz* and *Giuseppe Michele*. The numerous carved-wood *Figures, mainly statues of saints, are by *Pedro de Mena* (p. lxii).

The 15 CHAPELS contain nothing of much importance. In the *Capilla del Rosario* (3rd in the right aisle) is the Madonna of the rosary, with six saints, a large picture by *Alonso Cano*. In the *Capilla de la Concepción* (4th) is a Conception after *Murillo*. The *Capilla de los Reyes* (1st in the ambulatory) contains the Beheading of St. Paul, a huge painting by *Enrique Simonet* (1887). By the altar are kneeling figures of the 'Catholic Kings' and the image of the Virgin, which they are said to have constantly carried with them during their campaigns. In the next chapel, that of *San Francisco*, are the tombs of two bishops and a Pietà ascribed to *Morales*. The *Capilla de la Encarnación* contains a handsome marble altar by *Juan de Villanueva*.

The *VIEW from the N. tower is more picturesque than that from the Gibralfaro (p. 373), though not so extensive.

To the N.W. of the cathedral lies the SAGRARIO, the garden of which is open to the public. The rich Gothic portal on its N. side is the only vestige of the original cathedral. — Opposite stands the *Hospital de Santo Tomás*, founded in 1505, and rebuilt in the Moorish style in 1889-91. To the E. of it is the *Post and Telegraph Office* (Pl. D, 3).

The CALLE DE SAN AGUSTIN, passing the *Casa de Ayuntamiento* (Pl. D, 3), takes us back to the Calle de Granada (p. 371). At the E. end of the latter street, to the right, lies the church of *Santiago el Mayor* (Pl. D, 3), erected in 1490 on the site of a mosque. The lower part of the tower belonged to the Moorish building. — The Calle de Granada ends at the spacious PLAZA DE RIEGO (Pl. D, 2, 3; p. 473), in the pretty grounds of which is a monument to *General José Maria Torrijos* and his 49 adherents, shot in Malaga on Dec. 11th, 1831, for their uprising in favour of the Constitution ('constitución ó muerte'!). On an obelisk are inscribed the names of the 'víctimas' and some appropriate verses. — The Calle de la Victoria, running hence to the N.E., has its name from the church of *El Cristo de la Victoria*, which marks the spot where the tent of Ferdinand the Catholic stood during the siege of the town in 1487. It ends at the Plaza de la Victoria (Pl. D, E, 2), whence the *Camino Nuevo* leads to the E. (see p. 373).

Those who do not shrink from dirty streets and swarms of begging children may ascend from the Plaza de Riego to the S.E., through the miserable Calle del Mundo Nuevo, to the *Coracha* ('leathern bag'), or saddle between the Gibralfaro and its S.W.

spur, the **Alcazába** (Pl. D, 3). This hill-town, which was connected by double walls with the Gibralfaro, was doubtless the site of the earliest Phœnician settlement. Under the Moors (13-15th cent.) the Alcazaba was half palace and half citadel. Among the scanty relics of its buildings are the *Arco de Cristo*, to the S.W., above the Aduana (p. 370), and the *Torre de Vela*, on which Pedro de Toledo planted the Christian standard on Aug. 18th, 1487. It now forms a confusing medley of houses, ruins, and gipsy-huts.

The ***Gibralfaro** (Pl. E, 2, 3; 560 ft.), the name of which is derived from *djebel* (hill) and *pharos* (lighthouse), has always been the true acropolis of Malaga. The ascent from the Coracha (see p. 372) is comparatively easy. The buildings on the top date originally from the 13th century. Visitors are not admitted without an order from the Gobernador, but a walk round the enclosing wall, which follows the sinuosities of the ground, affords a series of charming views. Under favourable atmospheric conditions the Sierra Bullones (p. 423), near Ceuta, in Africa, may be distinguished. — From the Gibralfaro we may climb down to the E. to the depression between the castle and the *Cerro Colorado* (Pl. F, 2), and thence descend to the S.E., finally along an unfinished road bordered with eucalyptus-trees, to the *Camino Nuevo* (see below). It is, however, preferable to return to the Coracha and descend thence to the E., above the barracks, to the *Barrio de la Malagueta.* Here, to the right, near the N.E. angle of the harbour (p. 370), stands the *Hospital Noble* (Pl. E, 3), erected for aged seamen by Dr. Noble, an English physician. Behind it is the *Bull Ring* (p. 367).

The *Avenida de Pries*, an attractive promenade, leads hence to the E. to the ***Cementerio Inglés** (Pl. F, 3; generally open), the burial-place of the English and other Protestants who die in Malaga. By the main entrance is the monument of William Mark, the British consul who obtained permission to lay out the cemetery in 1830. Before that the Protestants were simply laid in the sand of the beach, where the bodies were often uncovered by the action of the wind and waves. The grounds are well-kept and brightened by flowers. Most of the graves are adorned with shells. The views are fine. A tasteful little *English Church* was built here in 1891.

By the cemetery begins the villa-suburb of **Caleta** (Pl. F, G, 3; tramway, see p. 367), with its beautiful gardens. At its E. end is the *Café-Restaurant Hernan Cortés* (Pl. G, 3), a favourite resort in fine weather. The *Camino Nuevo* diverges here to the left, and leads round the N. slope of the Cerro Colorado and Gibralfaro to the Plaza de la Victoria (p. 372). A few yards farther on is another road, ascending the valley of the *Limonar* (Pl. G, 1, 2), which contains another villa-settlement.

Excursions. The *High Road, affording beautiful views, leads from the Café Hernan Cortes to the E., passing a number of pleasant country dwellings, to (2 M.) the fishing-village of **Palo**, the terminus of the tramway. Hence it runs on, keeping close to the sea and passing many sugar

plantations, to (27½ M.) *Vélez-Málaga* and (33 M.) *Torrox*. From Torrox to *Motril* (p. 393), 60 M. from Malaga, the road is very rough. — The ascent of the **Cerro de San Antonio** is worth making for the sake of the extensive view. The path diverges to the left, just before we reach Palo (p. 373), and ascends along the bed of the brook *Jabonero* to (1 hr.) the *Hacienda de Canales*, whence the top is easily reached.

Another fine road (views) leads from Malaga to the N.E., passing the *Fuente de la Reina*, to (18 M.) **Colmenar**, the centre of the *Montes de Colmenar*, the rich argillaceous soil of which makes the district a fine wine country. — To the N. of the old town of Malaga is a road ascending along the Guadalmedina to (2 M.) the **Hacienda de San José**, the property of Don Tomás Heredia (cards of admission obtained at Alameda 28), and to ***La Concepción**, the villa of the late Marqués de Casa Loring (tickets at the Casa Loring, Hoyo de Espartero; Pl. B, 4). The beautiful grounds of these two villas are well worth a visit. A small modern temple in the Greek style in the park of La Concepción contains some Roman antiquities from Cártama, Osuna, Cordova, etc.; in the pavement is a Roman mosaic representing the labours of Hercules. (The bronze tablets bearing the municipal laws of Urso, Malaca, and Utrera have been transferred to the Archæological Museum at Madrid; p. 88.)

Among the points most worth visiting in the vega to the W. of Malaga are the *Teatinos*, on the way to Antequera; the *Buen Retiro*, with its dilapidated fountains; and (6 M.) *La Consula*, in Churriana. From the last we may proceed to the S. to *Torremolinos* (see p. 366). — Excursion to *Cártama* and *Alora*, see p. 366.

45. From Bobadilla *(Cordova)* to Granada.

77 M. Railway in 3½-7½ hrs.; fares 17 p. 70, 14 p. 15, 10 p. 65 c. (from *Cordova*, 153 M., in 8-10 hrs.; fares 34 p. 10, 26 p. 50, 18 p. 15 c.). The trains are often much behind time. — Railway-restaurant at *Bobadilla*. Best views on the right.

Bobadilla, see p. 365. — The train at first runs to the E. up the broad and well-watered valley of the *Guadalhorce*. 2 M. *Apeadero*. To the right appear the summits of the *Sierra de Abdalajis*.

10 M. **Antequera** (1345 ft.; *Fonda de la Castaña; Fonda de Europa*), the Roman *Anticaria*, is picturesquely situated at the base of the *Sierra de los Torcales*. Most of its 25,000 inhab. are tillers of the soil, but there are a few palaces bearing the arms of a decayed noblesse. From the Alameda, in the lower town, we ascend through the Calle Real and up the flight of steps called the 'Cuesta de la Imagen', to the ruins of a *Moorish Castle*, which the Regent Ferdinand, 'El Infante de Antequera', captured in 1410. The *Torre Mocha*, or main tower (view), is popularly known as the *Papa Bellotas* ('acorns'), because its construction is said to have absorbed the entire sum received for a grove of evergreen oaks *(encinas)*. In the Plaza Alta, halfway up the hill, stands the *Arco de Hercules* or *de los Gigantes*, with Roman inscriptions from Anticaria and other ancient towns in the neighbourhood. The arch was erected in honour of Philip II. in 1595. — The 'colegiata' of *Santa Maria* contains a gilded altar of the 14th century. On the dome of *San Sebastián* stands a colossal, armour-clad angel in bronze-gilt, wearing round his neck a reliquary with the remains of St. Euphemia, the tutelar of the city. — The *Cueva de Menga*, discovered in 1842, ½ M. to

the E. of the town, is one of the largest chambered cairns in Spain (65 ft. deep.). A road beginning before the cemetery is reached leads to the conspicuous *Peña de los Enamorados* or Rock of the Lovers, the romantic legend of which has been told by Southey in his 'Laila and Manuel'. The Spanish knight and the Moorish maiden, unable to escape their pursuers, threw themselves from the top of the cliff, locked in each other's arms.

One of the greatest curiosities near Antequera is **El Torcal**, a labyrinth of red marble rocks, a little to the S., on the road to **Malaga**. This 'stone forest' or 'stone city' resembles that at Adersbach in Silesia, but is on a more extensive scale. — The road to Malaga (29 M.) crosses the pass named the *Portazgo del Puerto* (4215 ft.; view) and passes the *Cuesta de la Matanza* ('Hill of the Massacre'), where Ez-Zagál (p. 380) annihilated a Spanish army led by Cifuentes and Aguilar in 1483.

As we proceed, the *Cerro de Vera Cruz*, with its ermita, is seen to the right. The train crosses the Guadalhorce, skirts the Peña de los Enamorados, and beyond (15 M.) *La Peña* traverses the well-tilled valley of Archidona.

22½ M. **Archidona** is the station for the town of that name (7600 inhab.), which lies on a hill 3½ M. to the S.

The dreary plateau to which we now ascend forms the watershed (2500 ft.) between the Guadalhorce and the *Genil* (p. 379).

31 M. *Las Salinas*. The scenery becomes highly interesting as we descend to the 'barranco' (gorge) of the *Rio Frio* and cross it by a bridge 390 ft. long and 203 ft. high. We then cross the *Plines*, obtaining a view of the hills to the S. The savage landscape shows scarcely a trace of human presence. Beyond (38½ M.) *Rio Frio* we cross the road from Loja to Malaga and also the Frio. After two short tunnels we reach the cultivated valley of the Genil, crossing that river by a bridge 80 ft. high. To the right lies Loja. Beyond a third tunnel we obtain an unexpected and most imposing view of the white peaks of the *Sierra Nevada* (to the E.). — Passengers who mean to walk to Loja may alight at (44 M.) *San Francisco*.

45 M. **Loja.** From the station, on the N. bank of the Genil, a road crosses an iron bridge to the town (*Fonda de la Esperanza*, *Fonda de los Angĕles*, both poor), which is picturesquely situated on the S. bank, at the foot of the reddish-grey hills of *Periquetes*. Loja, the *Lôsha* of the Moors, ranked with Alhama (see below) as one of the two 'keys of Granada'. In 1488 it was captured, after a siege of 30 days, by the 'Catholic Kings', chiefly through the aid of the English archers under Lord Rivers. The town has now 18,170 inhab., but it contains little of interest except the remains of a Moorish castle and two churches of the 16th century.

From Loja to Alhama (12½ M.). The road crosses the *Manzanil*, which forms a fine waterfall (visible from the railway) just before it joins the Genil. It at first runs to the E., but beyond the *Venta del Pulgar* it turns to the S.E. and passes *Salar*. — 12½ M. **Alhama** (*Parador de San Francisco*, *Posada de los Caballeros*, both very primitive) is a town of 7400 inhab., largely rebuilt after the earthquake of 1884. It is situated even more picturesquely than Loja, lying on a rocky terrace of the *Sierra*

de Alhama, high above the little river *Marchán*, which here forms a deep '*tajo*' (p. 413). The capture of the old Moorish fortress on Feb. 28th, 1482, is bewailed in a contemporary Hispano-Moresque ballad (*Ay de mi Alhama*), well-known to English readers by Byron's translation, beginning: —

The Moorish king rides up and down
Through Granáda's royal town;
From Elvira's gates to those
Of Bivarrambla on he goes.
Woe is me, Alhama!

The warm *Sulphur Baths* of Alhama (107-113° Fahr.), strongly impregnated with nitrogen, lie below the town, on the Marchán (omnibus) and are visited from April 20th to June 20th and from Aug. 15th to Oct. 15th. The *Baño de la Reina* is probably of Roman origin. The Moorish *Baño Fuerte* lies near the spring and is considerably warmer.

50 M. *Huetor.* We traverse a hilly district and cross two or three brooks, with glimpses of the Sierra Nevada. — 55½ M. *Tocon*, at the foot of the *Sierra de Prugo*. — The railway approaches (N.E.) the barren *Sierra de Parapanda*, which the countryside regards as a barometer.

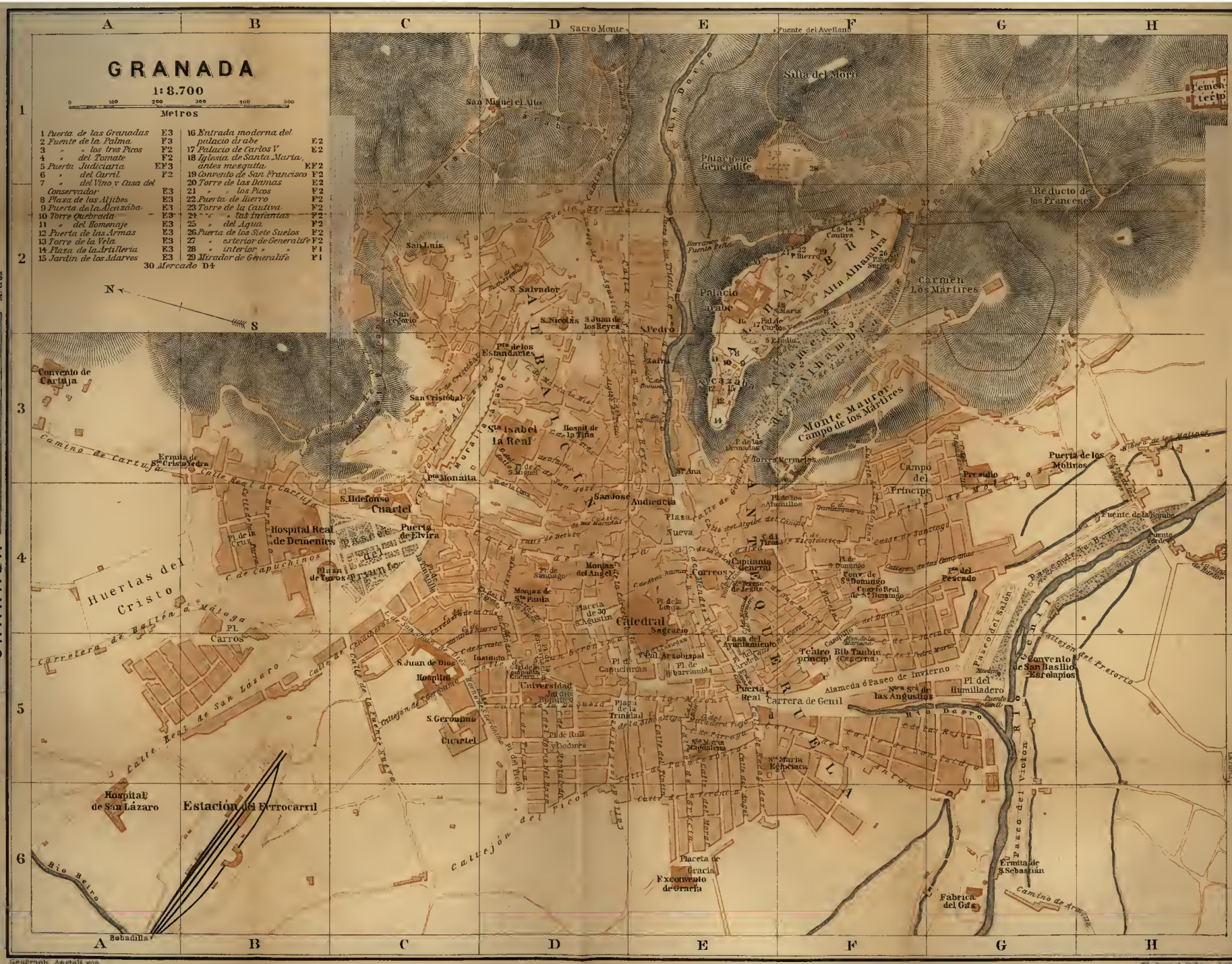
Cuando Parapanda se poue la montera,
Llueve aunque Dios no lo quiera.
(When Parapanda's brow is hid,
It rains, though God himself forbid.)

61 M. *Illora-Lachar.* Illora, a town of 9420 inhab., on the *Charcón*, with a ruined castle, was called by the Moors the 'Eye of Granada'. To the right is the estate of *Soto de Roma*, presented by the Spanish government to the Duke of Wellington. In the vicinity are the remains of the Roman town of *Calecula*. — 67 M. *Pinos-Puente*, the *Iluro* of the Romans, prettily situated on the *Cubillas*, at the foot of the bleak *Sierra de Elvira* (p. 352), was the scene of a battle (1319) between the Castilians and the Moors of Granada, in which the former were defeated, with the loss of their leaders, the Infantes Pedro and Juan.

It was at Pinos-Puente that Columbus was overtaken by the messenger of Queen Isabella in 1492, when he had given up negotiations with the Spanish monarchs in despair and was actually on his way to France.

The train now halts (in summer only) at the station for the *Baños de Sierra Elvira*, with their warm sulphur-springs (75-85° Fahr.), which lie to the left, at the base of the mountains. We then enter the celebrated *Vega of Granada*, an oasis in the midst of the brown and arid mountains.

71 M. *Atarfe* is the station for the poor little town of **Santa Fé**, which lies 3 M. to the S.W., on the left bank of the Genil. Santa Fé was constructed by Isabel the Catholic during the siege of Granada (1491) in eighty days, and was laid out in the form of a Roman camp, with regular streets crossing each other at right angles. The capitulation of Granada, the original document of which is at Simancas (p. 45), was signed here on Nov. 25th, 1491, and on the 17th April following the epoch-making contract with Columbus, respecting his voyage of discovery to America, was also signed here. Above the door of the *Church*, which was restored in



Geograph. Anstalt von Wagner & Debes, Leipzig

1773, is a trophy, representing a lance with a sheet of parchment, bearing the words *Ave Maria*. This refers to the gallant deed of Hernan Pérez (p. 385) and to the duel in which *Garcilaso de la Vega* slew the Moor *Zegri Tarfe*, who brought back the parchment to the Christian camp and defied its champions to single combat.

Near Atarfe probably lay the ancient town of *Elvira*, the *Iliberris* of the Iberians and the *Municipium Florentinum Iliberritanum* of the Romans. In 304 or 305 Iliberris was the scene of the first great church-council held on Spanish soil. It was probably destroyed on the Moorish invasion, as its name disappears entirely from history. — In 1431 the neighbourhood of Atarfe was the scene of an important battle in which the Castilians under Alvaro de Luna (p. 139) defeated King Mohammed VIII. of Granada. This contest is known as the *Battle of Higueruela*, because the tent of King John II. of Castile was pitched under a small fig-tree *(higueruela)*.

As we proceed, we have a view of the lofty Albaicin (p. 378) and of Granada, with the Sierra Nevada in the background.

77 M. *Granada*, see below.

46. Granada and the Alhambra.

The **Railway Station** (*Estación del Ferrocarril;* Pl. B, 6) lies to the N.W. of the town, about 1½ M. from the hotels in the Puerta Real and 2 M. from those near the Alhambra. The distribution of the luggage generally takes some time, and the hotel-porter may be left to look after it. The *Hotel Omnibuses* drive off without waiting for it. The *Omnibus General* plies to the *Despacho Central* (p. xvi), in the Puerta Real.

Hotels (comp. p. xxii). a. *Near the Alhambra*, in the cool and shady Alhambra Park, about 1 M. above the town: *Hotel Siete Suelos (Pl. a, F 2) and *Hotel Washington Irving (Pl. b; F, 2), belonging to the same owner *(Señor Ortiz)* and of the first class, pens. from 12½ p. These hotels are largely frequented by British and American travellers and are recommended to those who make a stay of some time, especially in the warm season. *Casa de Huespedes*, Alhambra 3, pens. 7½ p., well spoken of. — b. *In the Town:* *Hot. Victoria (Pl. d; E, 5), on the W. side of the Puerta Real, with fine view of the Sierra Nevada from the front rooms, pens. 7½-10 p.; Hot. Alameda (Pl. c; F, 5), in an airy situation on the Carrera de Genil, with view of the Sierra Nevada, pens. from 8 p., well spoken of; Hot. Oriente, Plaza del Carmen 8; Hot. de la Paz (Pl. f; E, 5), E. side of the Puerta Real, with no view of the Sierra Nevada, well spoken of.

Cafés. Most of the cafés are somewhat shabby; the best is perhaps the *Café Colón*, Calle de Mendez Nuñez. — **Confectioners** *(Pastelerias)*. *La Perla*, Puerta Real, also restaurant; *Los Alpes*, Plaza de Ayuntamiento; *Lopez Hermanos*, Calle de Mesones. — The genuine Granada Wine is the nut-brown *Vino Seco*. The best grapes are the *Santa Paula*, a large purple variety.

Cabs stand in the Puerta Real and the Plaza Nueva. Fare within the town, per drive 1, per hr. 2 p.; with two horses, 2½ and 3 p. In each case the fare to the Alhambra is 2½ p. extra, to the Albaicin (p. 389) and Sacro Monte (p. 388) 5 p. extra.

Baths *(Baños)* at the *Leon Español*, Calle de los Mesones. Cold Baths (*Baños de Acequia*, of water from the Genil), in the Paseo del Salón (Pl. G, 4; in summer only).

Bookseller. *Ventura Sabatel*, Calle de los Mesones 52.

Photographs. *R. Garzon*, Calle de Gomerez 32 and near the Alhambra; *Ayola*, Calle de Gomerez 14; *Enrique Linares*, Plaza Nueva.

Post Office (*Correo;* Pl. E, 4), Calle de Mendez Nuñez. Poste restante letters are distributed 1 hr. after the arrival of the mail-trains. — **Telegraph Office**, Plaza de la Mariana (Pl. F, 4, 5). — **Diligence Offices** (for *Jaen*, R. 41, *Motril*, p. 393, *Guadix-Baza*, p. 345, and *Alcala la Real*), in the Calle de la Alhóndiga and Calle de la Silleria, near the Puerta Real.

Theatres. *Teatro Principal* (Pl. F, 5), Plaza de la Mariana, for operas and dramas; *Teatro de Isabel la Católica* (Pl. F, 4), Plaza de los Campos, for operas and comedies. — **Bull Ring** (*Plaza de Toros;* Pl. B, C, 4), to the N.W. of the Paseo del Triunfo; corridas in spring and summer.

Promenades. The *Carrera de Genil* (p. 392) is the fashionable winter promenade (4-5 p. m.); the *Paseo del Salón* (p. 393) and *Paseo de la Bomba* (p. 393) are frequented in summer, 5-7 p. m. A band plays on Thurs. and Sun., at 3 p.m. in winter and in the evening in summer. The *Paseo de los Tristes* (p. 388) is the resort of the lower classes.

Festivals. On *Jan. 2nd*, the anniversary of the capture of Granada by Ferdinand and Isabella, a solemn procession makes its way, about 10 a. m., to the Capilla Real (p. 385) of the cathedral and to the New City Hall. In the afternoon the girls of Granada and the Vega ascend the Torre de la Vela (p. 399) between 3 and 4 p.m. and sound the bell in order to secure a husband. The fountains of the Alhambra play *(corren)* at the same time. — *La Fiesta del Corpus Cristi* is celebrated in the Bibarrambla (p. 382). — The *Feria de San Miguél* (Sept. 29th) assembles the Grenadines and the 'Montesinos' (from the mountains to the E.) at the Ermita de San Miguél (p. 389). — The annual *Feria* or *Fair* takes place on June 5-7th in the Paseo del Violón (p. 393). — All these festivals have of late lost much of their interest and local colour.

British Vice-Consul, *Chas. E. S. Davenhill*, Buena Vista de los Martires. — **English Church Service** at the Washington Irving Hotel.

Bankers: *Enrique Santos; Hijos de J. Agrela.*

Hours of Admission to the Chief Sights: —

Alhambra (p. 394), daily, 8-12 and 1.30-5. Visitors are accompanied throughout by the attendants. Artists and students receive tickets 'para estudiar' on application at the office of M. Contreras (p. 398), the conservator, between 1 and 2 p.m.

Generalife (p. 409), open all day. Tickets (papeletas) are issued frec in the Casa de los Tiros (p. 392).

Cathedral (p. 382), open all day, except between 11 a.m. and 2.30 p.m.; the *Capilla Real* (p. 385) either before High Mass (9 a.m. in summer, 10 a.m. in winter) or between 2.30 and 4 p.m. (summer 3-5 p.m.).

Some of the smaller churches are closed as early as 8.30 or 9 a.m.; in this case application may be made to the sacristan. The other sights are nsually open all day, but 8-12 and 2-6 will be found the surest hours. The Cartuja (p. 390) and other points of interest to the N. of the city are most conveniently visited by carriage.

Guides, superfluous for those not pressed for time, may be obtained at the hotels (fee from 5 p. per day). Almost all of them speak English or French. The *valets de place* who proffer their services in the streets and at the Alhambra should, like the begging gipsy children, be as far as possible ignored. Strangers should not enter the Albaicin, especially towards evening, except in large parties. As to gratuities, sec p. xxiv. It should not be forgotten that Granada is 'a hungry town'.

Chief Attractions (two days). *Alameda* (p. 393) and *Paseo del Salón* (p. 393); *Bibarrambla* (p. 382); *Cathedral* (p. 382); *Zacatín* (p. 387); *Plaza Nueva* (p. 387); *Alhambra* (p. 394); *Generalife* (p. 409); *San Nicolás* (p. 389); the *Cartuja* (p. 390). The names of some of the streets leading up to the Alhambra have recently been changed.

Granâda (2195 ft.), a city of 75,100 inhab., the capital of the famous Moorish kingdom and of the present province of the same name, the seat of an archbishop and of a university, is very picturesquely situated at the base of two mountain-spurs (ca. 500 ft. high), which ascend gradually from W. to E. towards the *Cerro del Sol.* The northernmost of these long-stretched hills is the *Albaicin* (Arab. *Rabad el-bayyâzîn*, 'quarter of the falconers'), the oldest part of Granada and once the favourite seat of the Moorish aristo-

cracy; it now forms a town by itself, mainly occupied by gipsies. The Albaicin is separated from the *Alhambra Hill* to the S. by the deep gorge of the *Darro* (the Roman *Salon*, and Moorish *Hadarro*,) a stream bearing gold in its sands but generally drained of all its water for irrigation-purposes before reaching Granada. The Hill of the Alhambra, the acropolis of Granada, is itself subdivided into two parallel ridges by the gorge called *Assabica* by the Moors and containing the *Alameda de la Alhambra* (Pl. E, F, 2, 3). The hill to the N. of this gorge is the *Monte de la Assabica*, or Alhambra hill proper, while to the S. is the somewhat lower *Monte Mauror*, guarded by the *Torres Bermejas* (comp. p. 396). On reaching the hill of the Alhambra the Darro changes its course from W. to S. and unites with the much larger *Genil*, the *Singilis* of the Romans and the *Shenîl* or *Shindshîl* of the Moors, a true Alpine torrent, fed by the snows of the Sierra Nevada and hence usually more copious in summer than in winter.

Both the Albaicin and the Alhambra hills were occupied by ancient settlements, that on the Albaicin probably already named *Garnata*, while the insignificant Roman village on the Alhambra hill is called *Nativola* in a Visigothic inscription (p. 408). Soon after 711 the Moors erected *al-Kasaba al-kadîma* ('the old citadel') on the site of Garnata and then extended the *Torres Bermejas* and *al-Kasaba al-djedîda* ('the new citadel') on the Alhambra hill.

The fall of the various smaller Moorish states in the Iberian Peninsula brought multitudes of new inhabitants to Granada, the natural mountain-fastness of S. Spain. These settled not only in the fortified towns on the tops of the hills but also on the lower slopes. In this way arose the suburbs of *Churra*, on the N.W. slope of the Alcazaba; *Mauror*, the district of the water-carriers, on the W. slope of the Monte Mauror; and *Antequeruela* ('little Antequera'), at the S. foot of the same hill, so named because occupied by refugees from Antequera (p. 374). The last quarters of the city to be settled were those on the plain to the S. and W., which soon extended to the Puerta de Elvira (p. 390) and gradually came to be the most important part of all. The gradual expansion of Granada, which is said to have contained half-a-million inhabitants at its conquest, is perspicuously shown on the plan published by *Rafael Contreras* (1872). Under Spanish rule the city soon began to decline. The decrees of the 'Catholic Kings' depopulated it rapidly, and the ravages of the Inquisition were nowhere more violent.

It is with more or less justice that the modern Granada has been described as a 'living ruin'. A few of the chief streets are furbished up to a certain extent for the eyes of the visitor from foreign parts; but the side-streets are full of filth and decay, and some of the more remote are not even lighted at night. The local aristocracy prefers to spend its rents in Madrid. A large proportion of the

population subsists by begging alone. It is still questionable whether the hoped-for results will ensue from the opening of several large beetroot-sugar manufactories and the improvement of the mining industry in the Sierra Nevada. When all is said, however, Granada still remains as the culminating point of a journey in Spain, not only for its magnificent views of the great snow-clad mountains to the S.E. but also for the glimpse it affords of the past, the remains it has to present of a strange and exotic culture and art.

History. On the fall of the caliphate of Cordova in 1031 (see p. 354), *Zâvi ibn Ziri*, the viceroy of Granada, made himself independent and founded the dynasty of the *Zirites*. *Bddis*, the third of the line, extended his authority over Malaga. *King 'Abdallah ibn Bolloguin* was defeated by the Cid (p. 30) at Cabra in 1080, and in 1090 he lost his throne to the *Almoravides*, who were in turn supplanted by the *Almohades* in 1149 (comp. p. 354). With the decline of the Almohad power after the battle of Las Navas de Tolosa (1212; p. 348) new revolts took place among the viceroys of the various provinces. From among these *Ibn Hûd*, of the Arab family of the *Beni Hûd*, and *Mohammed ibn Yûsuf ibn al-Ahmar*, of the tribe of the *Beni Nasr*, soon emerged as the most powerful and disputed with each other for the possession of Andalusia. On the assassination of Ibn Hûd at Almeria (1238) Al-Ahmar established an extensive kingdom, which included Granada, Malaga, and Almeria. He fixed his capital at Jaen. After St. Ferdinand had conquered Cordova (1236), he pushed forward to the capture of Jaen (1246), while at the same time the Aragonese descended on the E. coast of Andalusia. Al-Ahmar therefore deemed it prudent to make peace with the Castilians, acknowledged Ferdinand as his suzerain, and even lent him his aid in the conquest of Seville (p. 437).

The *Dynasty of the Nasrides*, thus established by Al-Ahmar *(Mohammed I.)*, managed to maintain itself at Granada for nearly 250 years, partly by the sword and partly by skilful tacking between the contending parties and by treaties now with Castile and now with Morocco. Mohammed I. offered a refuge in Granada to the Moors expelled from Cordova, Valencia, Jaen, and Seville; he fostered trade and industry, and constructed fortifications, roads, and aqueducts. His successors followed in his footsteps, especially *Mohammed II.* (1272-1302), *Abu'l-Walîd Isma'îl* (1309-25), *Yûsuf I.*, surnamed *Abu'l-Hadjâdj* (succeeded 1333; murdered at the Alhambra by a madman in 1354), and *Mohammed V.* (1354-91). To these prudent and far-seeing princes of Granada is mainly due the brilliancy of the Moorish civilisation in Spain: — the highly developed character of its agriculture and commerce, its encouragement of science, its perfection of architecture and artistic decoration that eclipsed even that of the old caliphate of Cordova. Granada became the wealthiest city in the peninsula; and its court was frequented by the most eminent Arabic poets and historians of the period, such as *Mohammed ibn al-Khatî*, *Ibn Khaldûn*, and the great geographer *Ibn Batûta*.

As in most Moorish states, the downfall of Granada was occasioned by internal factions. After the middle of the 15th cent. the most prominent noble families of the land were the *Zegri* and the *Beni Serrâdj*, the latter well-known to legend as the *Abencerrages*. *King Abu Nasr Sa'd* tried to curb the overwhelming power of the Abencerrages by compassing the death of their head *Seid Yûsuf;* but in consequence of this he himself lost his throne in 1462 to his son *Muley Abu'l-Hasan* (d. 1485), who disintegrated the kingdom by resigning Malaga to his brother *Ez-Zagal* ('the strong'), afterwards *Mohammed XII.* Abu'l-Hasan's first wife *'Aïsha* saw her influence with her husband weakened by the charms of a young Spanish slave, *Isabel de Solis*, who embraced Islam under the name of *Zorayah* ('morning-star') and became the king's favourite wife. 'Aisha also feared that the right of succession and even the lives of her sons, *Mohammed Abu 'Abdallah* (*'Boabdil'*) and *Yûsuf*, might be endangered.

The Zegris supported the king in this matter, but the Abencerrages sympathized with 'Aisha, and some of them seem to have paid for their sympathy with their lives. The 'Catholic Kings', Ferdinand and Isabella, utilized these internal dissensions to further the great aim of their lives — the expulsion of the last Moor from Spanish soil. While Abu'l-Hasan was trying to win back the town of Alhama (p. 375), which the Christians had captured in 1482, the story goes that 'Aisha lowered herself and her sons from a window of the Torre de Comares (p. 402) and fled with them, first to the Albaicin and then to Guadix (p. 345), where Boabdil ('El Rey Chico') was at once proclaimed king. After a violent struggle Boabdil succeeded in dethroning his father, who retired to Malaga. The capture of Boabdil by the Spaniards at Lucena (p. 353) in 1483, however, completely revolutionized the situation. He submitted to a restrictive treaty and remained neutral while Ferdinand advanced to the siege of Malaga. In time, however, Boabdil's religious and patriotic feelings again gained the ascendancy over his desire for revenge and personal power, and in 1486 he resigned Granada to his uncle *Ez-Zagal*, who had succeeded Abu'l-Hasan as the last heroic leader of the Moors, and contented himself with the possession of Loja (p. 375). In a defence of this place, however, he again fell into the hands of Ferdinand and, pledging himself once more to neutrality, he returned to Granada, which Ez-Zagal had quitted to go to the relief of Malaga. On the fall of Malaga, Baza, and Almeria (Ez-Zagal's last refuge) the Spaniards required Boabdil to fulfil his compact and evacuate Granada. Conscious too late of his mistake, he rallied himself for one desperate and unavailing effort against the Spanish power, but he was forced to make a treaty of peace in 1491 and abandoned Granada before the entry of the 'Catholic Kings' (Jan. 2nd, 1492). The unheroic end of Boabdil's story has been enshrined in legend. As he was crossing the Sierra Nevada, he turned on the spot now called 'El Ultimo Suspiro del Moro' for a last look at the fair city he had lost. Tears filled his eyes as he gazed, and his stern and resolute mother 'Aisha taunted him with the words: 'Weep not like a woman for what you could not defend like a man.' — The taking of Granada was a subject of great rejoicing throughout Christendom, and a special *Te Deum* was sung at St. Paul's, London, by order of Henry VII.

There was crying in Granada when the sun was going down;
Some calling on the Trinity — some calling on Mahoun.
Here passed away the Koran — there in the Cross was borne —
And here was heard the Christian bell — and there the Moorish horn!
(*Lockhart's* 'Spanish Ballads').

The Arms of Granada include a pomegranate *(granada)*, stalked and proper. The supporters are the pillars of Hercules; the motto is *plus ultra*.

a. The City of Granada.

The business-centre of Granada is the Puerta Real (Pl. E, 5), a square named after a former gate. The *Darro* flows through a vaulted channel below it. To the S. it is prolonged by the *Carrera de Genil*, whence the Alameda leads to the Genil (comp. p. 393). The narrow *Calle de los Mesones* (Pl. E, 5) leads to the N. from the Puerta Real to the N.W. quarters of the inner town and to the railway-station. — The short Calle de los Reyes Católicos runs to the N.E. from the Puerta Real to the Plaza del Cármen or de Cánovas (Pl. E, 5), with the new *Casa de Ayuntamiento*.

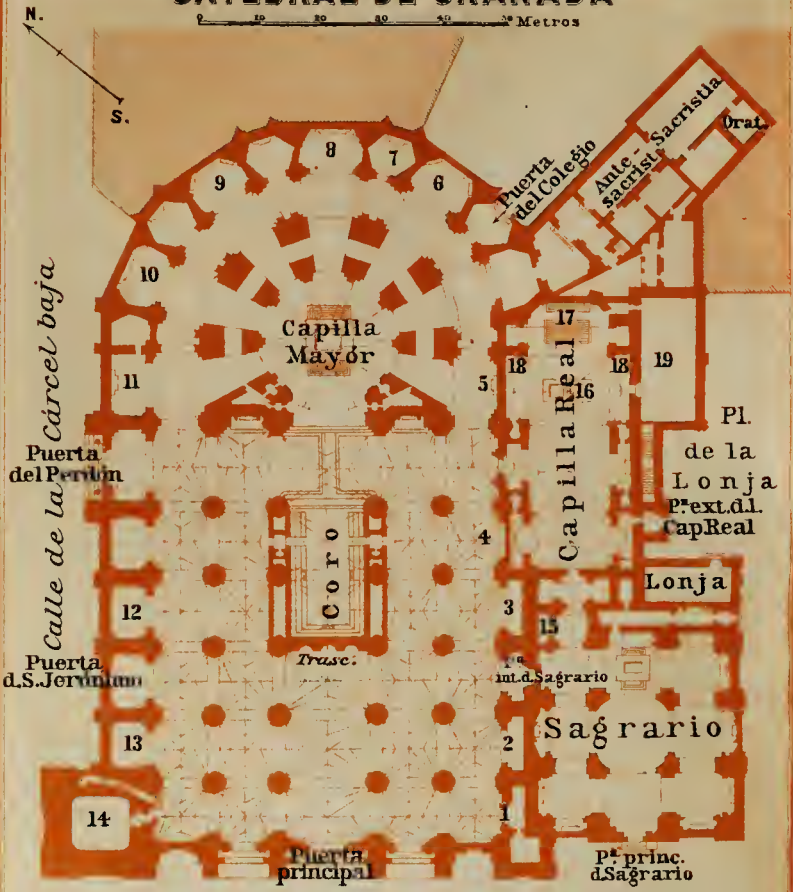
The *Provincial Museum*, formerly housed here, has been removed (p. 391). The custodian, however, still preserves here, in a safe, a **Triptych*, with admirable Limoges enamels of scenes from the Passion, in six sections. This fine work of the beginning of the 16th cent., is said to have been presented by 'El Gran Capitan' (p. 392) to Isabella the Catholic.

From the Plaza del Carmen the Calle del Principe leads to the N.W. to the Plaza de Bibarrambla (Pl. E, 5), so named after the Moorish gate of *Bîb ar-Ramla*, which opened on the 'rambla' of the now vaulted-over Darro and was taken down in 1873. The gate was also long known as the *Puerta de las Orejas*, because at a festa held in 1621 in honour of Philip IV. the 'Rateros' utilized the fall of one of the platforms here to cut off the ears *(orejas)* of many ladies for the sake of their golden earrings. The Bibarrambla was the favourite spot of both Moorish and Christian pageants, tournaments, and bull-fights, and bloody encounters often took place in it between the adherents of the Zegris and the Abencerrages (p. 380). The plaza has, however, entirely lost its Moorish character. On its E. side stands the *Palacio Arzobispal* (Pl. E, 5), dating mainly from the 17th cent. and probably owing its chief interest to its association with the short-sighted criticism of Gil Blas. On the W. side stood the *Miradores*, a handsome building erected about 1540 from a design by Diego de Siloe for the spectators of the festivals, and burned down in 1879. — To the N. of the Bibarrambla lies the Plaza de Capuchinas (Pl. D, E, 5), with the *Mercado*. To the N.E. is the small Plazuela de las Pasiegas, in front of the cathedral.

The ***Cathedral** (Pl. D, E, 4, 5; comp. p. xlvi), the imposing memorial of the conquest of S. Spain, was begun in the Gothic style, from the designs of *Enrique de Egas* (p. 43), on Mar. 25th, 1523, under the name of *Santa Maria de la Encarnación*. The Alhambra mosque (p. 408), the Iglesia Mayor (p. 392), and the chief mosque of the new town (the present Sagrario, p. 385) had all previously been found unsuitable for the purposes of a cathedral. In 1525 the cathedral chapter, for some unknown reason, transferred the superintendence of the building to *Diego de Siloe* (d. 1563), who carried it on in the plateresque style. The church, still very incomplete, was consecrated on Aug. 17th, 1561. The lowest or Doric stage of the N. Tower (Pl. 14) was built before 1568 by Siloe's pupil and successor *Juan de Maeda*. The second and third stories, in the Ionic and Corinthian styles, were added by *Ambrosio de Vico* between 1568 and 1589. He also built an octagonal stage at the top, but that had soon to be removed as unsafe, so that the tower is now only 185 ft. high instead of the intended height of 265 ft. The S. tower was never built. The massive W. Façade was erected by *Alonso Cano* (1601-67) and *José Granados*, with wide deviations from the plan of Siloe. The interior was not completed till 1703. The cathedral of Granada is on the whole the best Renaissance building in Spain, and Mr. Fergusson considers that in respect of its plan it is one of the finest churches in Europe. The view of the cathedral is being opened up by the removal of some of the adjoining buildings.

The rich sculptures and paintings of the cathedral are due principally to Alonso Cano, who fled from Valladolid to Granada when accused of the murder of his wife. At Granada he was

CATEDRAL DE GRANADA



Catedral:

1 Contaduría
2 Capilla de San Miguel
3 " " la Trinidad
4 Altar de Jesús Nazareno
5 " " Santiago
6 Capilla de Santa Ana
7 " " San Sebastián
8 " " San Cecilio
9 " " Santa Teresa
10 " " Jesús de la Columna
11 Capilla de N.ª S.ª la Antigua
12 " " N.ª S.ª del Carmen
13 " " N.ª S.ª del Pilar
14 Torre y Sala capitular
15 Capilla de Pulgar (Sagrario)

Capilla Real:

16 Sepulcros
17 Retablo
18 Relicarios
19 Sacristía

Geogr. Anst. v. Wagner & Debes, Leipzig

appointed a 'racionero' (prebendary) of the cathedral and devoted sixteen years of service to the church-fabric in his still extant 'obrador' on the first floor of the N. tower. The sculptures are made of marble from the quarries of *Macael*, in the Sierra de los Filabres (p. 344), which were exploited by the Romans and have furnished material for many of Granada's buildings.

Above the PUERTA PRINCIPAL is a large relief of the Incarnation, by *José Risueño* (1717). The Annunciation and Assumption, above the side-doors, are by the French sculptors, *Michel* and *Louis Verdiguier* (1782). — The PUERTA DE SAN JERÓNIMO, the first N. door in the Calle de la Cárcel Baja, is adorned with sculptures by *Siloe*, *Maeda* (penitent St. Jerome), and other artists. — The lower part of the decoration, completed in 1537, of the *PUERTA DEL PERDÓN, in the N. transept, is also by *Siloe*. — The PUERTA DEL COLEGIO, on the E. side of the ambulatory, is a work of *Sancho del Cerro* (1530), but includes an Ecce Homo by *Siloe*.

The plan of the INTERIOR (adm., see p. 378), which is 380 ft. in length and 220 ft. in breadth, shows a nave with double aisles, flanked with rows of chapels, a coro encroaching on the nave, a transept, a lofty capilla mayor, and an ambulatory. The vaulting, 100 ft. in height, is borne by massive piers formed of four Corinthian pilasters placed back to back. The decoration is mainly in white and gold, and the handsome marble pavement (1775) harmonizes with the general scheme.

The *CAPILLA MAYOR, 148 ft. long and 155 ft. high, opens off the nave by a magnificent *Arco Toral* and is covered by a lofty domed roof borne by Corinthian columns. At the foot of the columns are colossal statues of the Apostles, in bronze-gilt, by *Martin de Aranda* (1614) and other masters. Farther up are paintings by *Bocanegra* and other pupils of Alonso Cano, and above these are seven paintings by *Alonso Cano* himself, representing scenes from the life of the Virgin (Annunciation, Conception, Nativity, Presentation in the Temple, Visitation, Purification, and Assumption). The stained-glass windows, with scenes from the Passion, are by the Dutchman *Theodor de Holanda* (ca. 1550); the stained glass of the dome is by *Juan del Campo* (1561). On the arches to the right and left of the entrance to the chapel are heads of Adam and Eve, carved in oak by *Alonso Cano*. Below are kneeling figures of the 'Catholic Kings', by *Pedro de Mena* and *Medrano* (1677). The marble high-altar has a modern tabernacle in the form of a small temple. The side-altars are adorned with pictures by *Bocanegra* (Scourging of Christ, St. Basil giving St. Benedict the rules of his order) and *Juan de Sevilla* (Martyrdom of St. Cecilia, Virgin appearing to St. Bernard).

The CHOIR contains unimportant stalls of the 16th cent. and two organs by *Leonardo Dávila* (1749). Alonso Cano and Mariana Pineda (p. 390) are buried here. The trascoro is adorned with rich rococo decoration of 1741 and four marble statues of bishops by *Agustin Vera*. On the altar is a small mosaic of the Temptation of St. Anthony. An inscription on the wall informs us that this was the site of the tower of the Moorish mosque, destroyed in 1588.

A visitation of the LATERAL CHAPELS is most conveniently begun at the end of the right aisle.

The *Capilla de San Miguel* (Pl. 2), magnificently decorated in 1807 by Juan Manuel Moscoso, the wealthy Archbp. of Granada, contains a marble relief of St. Michael and the Dragon, by *Adan*, and La Virgen de la Soledad (Mater Dolorosa), a copy by *Alonso Cano* of a celebrated statue by *Gaspar Becerra*.

Between Chapels 2 and 3 is a fine wooden door, leading to the *Sagrario* (p. 385).

Over the high-altar of the *Capilla de la Trinidad* (Pl. 3) is a Holy Trinity, by *A. Cano*. To the left is a painting by *Pedro de Moya* (Virgin and Child appearing to a bishop).

The *Paintings at the *Altar of Jesús Nazareno* (Pl. 4) are admirable. The *St. Francis* is by *Dom. Theotocopuli;* the Holy Child with St. Anthony, the Martyrdom of St. Lawrence, and the Magdalen are by *Ribera*. Above is a fine Bearing of the Cross ('Calle de la Amargura') by *A. Cano*.

Beyond this altar is the handsome **Portal* of the Royal Chapel (p. 385), partly by *Enrique de Egas* (p. 382). The inscription is 'Laudent eum opera ejus'. Farther on is the *Altar de Santiago* (Pl. 5), with statues of St. James (Santiago) by *Alonso de Mena* (1640), St. Cecilia by *José Mora*, and St. Gregory by *Diego Mora*. Above the St. James is a small picture of the *Virgen de los Perdones*, given by Pope Innocent VIII. to Isabella the Catholic. On the conquest of Granada the first mass in the Alhambra mosque was said before this picture.

From the first chapel of the ambulatory a handsome portal, constructed by *Siloe* in 1534 and adorned with a relief of the Virgin and Child and fine busts of the Apostles, leads into the *Ante-Sacristia*, which contains a Holy Family by *Juan de Sevilla* and an Annunciation to the Shepherds by *Leandro Bassano*. — In the SACRISTY itself (18th cent.) are a Holy Family of the *School of Leonardo da Vinci*, a crucifix by *Montañés* (p. 437), and a large painting of the Annunciation and several plastic works by *A. Cano*. The Oratory contains a Conception and a small wood-carving of the Virgin and Child, by *Cano*.

The *Treasury* contains some good silver-plate of the 18th cent., an episcopal ring of Pope Sixtus IV., and a small Dutch Madonna (16th cent.). In a cabinet in the corridor leading to the sacristy are rich ecclesiastical vestments and a *Custodia*, 5 ft. high, presented by Isabella the Catholic for use in the procession of Corpus Christi.

The *Capilla de Santa Ana* (Pl. 6) contains a painted wooden group of St. Anna, St. Joachim, and the Virgin (16th cent.), and two pictures by *Atanasio Bocanegra*. Below this chapel is a cistern. — The *Cap. de San Sebastián* (Pl. 7) has a Scene of Martyrdom by *Juan de Sevilla*, and the *Cap. de San Cecilio* (Pl. 8) has some sculptures by *M. Verdiguier*. — The *Cap. de Santa Teresa* (Pl. 9), with two early works of *Juan de Sevilla*, and the *Cap. de Jesús de la*

Columna (Pl. 10), with a St. Rosalia by *José Risueño*, are also of little interest. — The *Capilla de Nuestra Señora de la Antigua* (Pl. 11), the last in the ambulatory, contains a large altar by *Pedro Duque* (1718). — The *Cap. de Nuestra Señora del Carmen* (Pl. 12), the second in the N. aisle, contains heads of St. Paul and St. John, carved in oak by *A. Cano*. In the *Cap. de la Virgen del Pilar* (Pl. 13) are the tomb of Archbp. Bienvenido Monzón (d. 1885) and a relief of the Virgin and St. James by *Juan Adan*.

Over the portal of the *Sata Capitular* (Pl. 14) is La Caridad ('Charity'), a fine group by *Juan de Maeda*.

Adjoining the cathedral on the S. is the **Sagrario** or *Santa Maria de la O*, built by *Francisco Hurtado Izquierdo* in 1705-59 and used as a parish-church. It occupies the exact site of the principal mosque of Granada, a structure with eleven aisles, resembling the mosque of Cordova in its arrangement and used as a Christian church down to 1661 almost without change. The Sagrario may be entered by the main portal in the Plazuela de las Pasiegas (p. 382), or from the cathedral by the Puerta Interior del Sagrario, or from the Capilla Real (see below). It contains a fine Renaissance font by *Francesco of Florence* and *Martin of Milan* (1522) and a St. Joseph by *Juan de Sevilla* (after *A. Cano*).

The *Capilla de Pulgar* (Pl. 15), in the N.W. corner of the Sagrario, marks the scene of the brave deed of Hernán Pérez del Pulgar (d. 1531), who entered Granada by the conduit of the Darro on the night of Dec. 18th, 1490, and with his dagger pinned a scroll bearing the words 'Ave Maria' to the door of the mosque (comp. p. 376). The gallant knight regained the Christian camp in safety. The chapel contains a Holy Family by *Pedro Machuca*.

The ****Capilla Real** also lies to the S. of the cathedral, with which it communicates by the door mentioned at p. 384. It was erected in the late-Gothic style in 1506-17 by *Enrique de Egas* as a burial-chapel for the 'Catholic Kings' and was afterwards enlarged by Charles V., who found it 'too small for so great glory'. Charles also caused the remains of his parents, Philip the Handsome and Johanna 'la Loca', to be interred here. Inserted in the baroque altar of the *Capilla de Santa Cruz*, opposite the entrance, to the right, is a *Triptych by *Dierick Bouts*, with the Descent from the Cross in the centre and the Crucifixion and the Resurrection on the wings. A magnificent iron *Reja*, by *Bartotomé* of Jaen (1523), separates the burial chapel proper from the rest of the building. In front of us as we enter are the **Royal Monuments (Pl. 16), made of marble and executed in the style of the Italian Renaissance. That of Ferdinand and Isabella, to the right, is by *Domenico Fancelli* (p. 48) of Florence. The king wears the order of St. George, the queen the cross of Santiago. To the left is the monument of Philip of Austria, wearing the Golden Fleece, and the Infanta Johanna ('Juana la Loca'), by *Bartotomé Ordoñez*. Both tombs are adorned with charming statuettes, reliefs, etc.

From in front of the two monuments a few steps descend to the vault in which lie the plain leaden coffins. Philip's coffin is the one that his demented wife used to carry about with her.

The large **Retablo* (Pl. 17) is by *Philip Vigarní* (p. liv). The kneeling statuettes of Ferdinand and Isabella are said to be faithful likenesses of the 'Reyes Católicos'. The *Wooden Reliefs*, each in two sections, are of great historical interest. To the left is depicted Boabdil surrendering the key of the Alhambra to Card. Mendoza (p. 353), in the presence of Ferdinand and Isabella. The relief to the right represents the Baptism of the reluctant Moors by Spanish monks. The ornate *Relicarios* (Pl. 18), or side-altars, by *Alonso de Mena* (1632), are never opened except on high festivals. They contain relics and paintings presented to the cathedral by the 'Catholic Kings', and a number of old Netherlandish paintings (including a *Crucifixion by *Dierick Bouts*), bequeathed by Isabella.

The Sacristy (Pl. 19) of the Capilla Real entered through a fine gate with a representation of the Annunciation, contains kneeling figures of Ferdinand and Isabella (of unknown origin) and a glass-case with the sword of Ferdinand and the sceptre, crown, and reliquary of Isabella; the private altar of the 'Catholic Kings'; an early-Spanish Adoration of the Magi (end of the 15th cent.) in a silver frame; and two paxes. Here also are some finely embroidered vestments (*casullas*), including one worked by Isabella; a standard embroidered by Isabella and hoisted over conquered Granada; and a missal of Isabella by *Francisco Flores* (1496), with 300 pages and 20 illustrations, which is laid on the high-altar on Jan. 2nd. The celebrated mirror of Isabella, admirably embellished with filigree work and enamel and converted into a 'custodia' in 1537, is preserved in a wall-cabinet. In an adjoining apartment are two altar-wings (Nativity, St. Jerome) in the style of *Hugo van der Goes*, and a Madonna of the 15th cent., painted upon leather.

Visitors are also advised to ascend the N. Tower (p. 382) and perambulate the roof for the sake of the view. The entrance is by a small door immediately to the left of the main portal of the cathedral.

The picturesque Placeta de la Lonja (Pl. E, 4) affords a good view of the rich late-Gothic exterior of the Capilla Real and of its *S. Portal*, by *Juan Garcia de Pradas*, which was partly modernized in the 18th century. The latter is adorned with plateresque ornamentation and statues of the Virgin, St. John the Evangelist, and John the Baptist. — At right angles to the Capilla Real and with its back to the Sagrario (p. 385) stands the Lonja, built by *J. G. de Pradas* in 1518-22. — In the angle between the chapel and the Lonja stood the fountain of the Moorish mosque.

On the S. side of the Placeta de la Lonja, opposite the Royal Sepulchral Chapel, rises the **Casa del Cabildo Antigua,** originally the seat of the Moorish university founded by Yûsuf I. to take the place of those lost at Cordova and Seville and afterwards the residence of the 'Catholic Kings'. The fantastic exterior of the building is due to an 18th cent. restoration. From 1500 to 1851 the Casa del Cabildo was used as the town-hall, but now it has sunk to be a warehouse for textile goods. Most of the Moorish inscriptions and ornamentation of the interior have been covered with whitewash. The *Sala de Cabildos* has a fine wooden ceiling; and another

handsome room, with a dome, has lately been restored. The cornices window-frames, and gilt-mounted doors are all interesting.

To the S. of the Casa del Cabildo lies the *Alcaicería*, a market-hall erected on the site of a Moorish bazaar *(al-Kaisarîah)*, which was burned down in 1843. Farther on is the *Zacatín* (Pl. E, 4, 5; from *sakkâtîn*, 'the rope-makers'), a narrow thoroughfare, closed to wheeled vehicles. It is barallel with the Calle de Mendez Nuñez, a busy street running a ove the covered-in bed of the Darro and connecting the Plaza delCarmen (p. 381) with the Plaza Nueva.

A little to the S. of the Calle de Mendez Nuñez, and reached by the short Calle de la Puerta del Carbón, stands the **Casa del Carbón**, built at the beginning of the 14th cent. as the granary of Granada. It is also known as the *Alhóndiga*, from the Arabic 'al-funduk' (warehouse). The picturesque door with its horeshoe arch, the stalactite vaulting, and the other scanty relics of the Moorish period are all very dilapidated.

Above the Plaza Nueva (Pl. E, 4), to the E., rises the Alhambra (p. 394), which is most easily reached from this point by the Calle de Gomérez. To the N.E. stands the **Audiencia** (Pl. E, 4), originally the *Chancillería*, a Renaissance structure of 1531-87, with a façade in the style of Herrera. The arcaded patio, in the middle of which rises a fountain, was probably constructed by *Diego de Siloe* (p. 382). Among the features of interest are the arms of Charles V., the staircase, and the wooden doors with medallions.

Above the Plaza Nueva the Darro is not covered in. On its left bank lies the church of **Santa Ana** (Pl. E, 3), a Renaissance building, perhaps by *Diego de Siloe*, erected about 1541 on the site of the mosque of *Almanzora*. It has a handsome portal and a beautiful wooden roof, and contains a painting by *Atanasio Bocanegra* and a fine Crucifixion with St. John and the Virgin by *José Mora* (1671). The tower, built by *Juan Castellar* in 1561-63, resembles a Moorish minaret, with its round-arched windows, its azulejos, and its projecting, corbel-borne roof.

The Carrera de Darro (Pl. E, 3, 2), on the right bank of the stream, is one of the oldest parts of Granada and affords many picturesque views, particularly of the walls and towers of the Alhambra. The *Puente del Cadí* (Arab. *Ḳantarat al-Kâdi)*, over which passed the oldest road to the Alhambra, was built in the 11th cent., and the remains of one of its horse-shoe arches are still visible on the left bank. At No. 37 in the Carrera de Darro, now occupied by poor families, is the *Bañuelo*, a Moorish bath, dating, perhaps, from the 11th century. The large basin, with alcoves for resting, and other bathing-rooms are still extant, together with traces of Moorish ornamentation.

Farther on, on the right side of the street, in the 'Angosturas', lies the church of *San Pedro y San Pablo* (Pl. E, 2, 3), with a fine wooden ceiling, a triptych of the school of Quentin Matsys, and a Scourging of Christ by a Spanish painter of the 15th century. On the other side of the river is the precipice below the N.E. angle of

the Alcazaba (see p. 398), and beneath this are the arches of the *Canal de San Pedro*. To the N. of the church lies the *Casa de Castril*, with an elaborate Renaissance portal, built by a pupil of Diego de Siloe.

The side-streets running hence to the N. lead to the small church of **San Juan de los Reyes** (Pl. D, 2), erected in the Gothic style by *Rodrigo Hernández* about 1520. This church contains a Pietà by the court-painter *Ant. del Rincon*, with portraits of Ferdinand and Isabella (p. lxvi). The well-preserved Tower is the minaret of the Moorish mosque of *Ataibin*; but the belfry-stage was added by the Christians. — In 1881, during the construction of the Redemptorist convent of *San Alfonso Maria de Ligorio*, some remains of an old Roman street were laid bare near San Juan. — From San Juan to *San Nicolás*, see p. 389.

The Carrera de Darro is continued by the Paseo de los Tristes (Pl. E, 2), the *al-Gharsa* ('plantation') of the Moors, a beautiful avenue of elms. To the right, above us, is the Generalife (p. 409); to the left is the Albaicin (p. 389). At the beginning of the Cuesta del Chapiz (see below) stood the *Puerta de Guadix*, the old N.E. gate of the city. The bridge here leads across to the *Barranco de Fuente Peña* (Pl. E, 2), where an inscription records the restoration of the Alhambra in 1833. Farther up is the Cuesta del Rey Chico or de los Muertos (Pl. F, 2), which ascends through the gorge mentioned at p. 394 to the *Puerta de Hierro* (p. 409), the E. gate of the Alhambra, and to the *Generalife* (p. 409).

A picturesque but shadeless footpath leads from the bridge up the left bank of the Darro to (3/4 M.) the **Fuente del Avellano** (beyond Pl. E, 1), the 'hazel-nut spring' which Chateaubriand compared with the fountain of Vaucluse. The Moors called it '*Ain ad-dama*', or the 'Spring of Tears', probably from the slow way in which it rises out of the clayey soil.

The Cuesta del Chapiz (Pl. E, D, 2) ascends from the Darro towards the N. to the old suburb of *Albaida*. The street is named from the *Casa del Chapiz*, a mansion erected in the 16th cent. in the Mudéjar style for two wealthy Moriscoes. It possesses two separate patios, and is now occupied by several poor families.

The Camino del Sacro Monte (Pl. D, 2, 1), diverging to the E. opposite the Casa del Chapiz, was once of great importance as the road to Guadix (p. 345). It is lined with numerous *Cave Dwellings (Cuevas)*, occupied mainly by gipsies but also sheltering a good number of 'Castellana Gente'. The present road to Guadix leads viâ San Diego.

The **Gipsies** or **Gitanos** (i.e. *Egipcianos*), whose dialect (*caló*) has many peculiarities (comp. p. 432), are known to have been settled at Granada since 1532. Those who wish to investigate their cave-dwellings and customs should apply to their 'King', either directly or through a guide. They can then have their fortunes told or see a gipsy dance, a performance more notable for its expense than for its interest. As the gipsies are most persistent and importunate beggars, it is well to be supplied with abundance of small coin and patience.

The footpath ends at (1 1/4 M.) the **Sacro Monte** (to the N.E. of Pl. D, E, 1), an extensive college for theologians and jurists, rising picturesquely above a thicket of prickly pears. Connected with it are the large church of *San Cecilio* and a labyrinth of grottoes known

as the *Santas Cuevas*. The convent was built at the beginning of the 17th cent. by *Archbp. Pedro de Castro*. It was formerly in the hands of the Benedictines and is now dedicated to *St. Dionysius the Areopagite*. The *View of the Alhambra, the city, and the vega, seen beyond the valley of the Darro, is one of the finest in or near Granada.

From the Sacro Monte and also from the Cuesta del Chapiz (p. 388) footpaths lead to (1 M.) **San Miguél el Alto** (Pl. D, 1), a loftily situated ermita, surrounded by aloes and prickly pears and commanding a magnificent *View of the Alhambra, Granada, the vega, and the Sierra Nevada (best from the house of the ermitaño). This is the only point in Granada whence the Mulhacen (p. 411) is visible. — A still more comprehensive view is obtained from the somewhat steep *Monte Claro*, above San Miguel. The dilapidated wall known as *La Cerca del Obispo*, which descends from San Miguel into the valley of the Darro, is said to have been built by *Bishop Gonzalo de Zúñiga* (p. 352) in 1425 as the price of his release from Moorish captivity.

From San Miguel we may descend on the W. to the suburb of **Albaicin** in order to examine its churches, most of which stand on Moorish foundations, and the remains of the N. part of the *Moorish Wall*. The unfinished church of **San Salvador** (Pl. D, 2), erected in 1560 from a design by *Juan de Maeda* (p. 382), incorporates some fragments of the principal mosque of the Albaicin, converted to Christian use by Card. Ximénez in 1499. — The Gothic church of **San Nicolás** (Pl. D, 2; fine timber roof), above San Juan de los Reyes (p. 388), was built about 1525 by *Rodrigo Hernandez*, and also stands on Moorish foundations. It commands an often-painted *View of the Alhambra and the Sierra Nevada.

In the N.W. part of the city lies the Franciscan nunnery of **Santa Isabel la Real** (Pl. D, 3), founded by Isabella the Catholic. The N. part of this large building incorporates remains of the Moorish palace of *Dâr al-Horra* ('House of the Princess'), which was probably erected in the second half of the 15th century. The convent-church has a handsome portal by Enrique de Egas. In the interior are a fine wooden ceiling and some good sculptures by Alonso Cano and José Mora. The admirable wooden carvings on the high-altar date from the early 16th century. — Adjacent, in the Callejón de las Monjas, not far from the Plaza de San Miguel (Pl. D, 3), lies the so-called *Casa del Gallo de Viento*, the last relic of the Alcazar of King Bâdîs (p. 380), with a fine court. The tower was formerly surmounted by the celebrated vane of *Ibn Habbûs*, which has given its name to the building. Washington Irving (comp. p. 396) tells the legend of the house.

The adjacent *Puerta Monâita* (Pl. C, 3, 4; now closed) is the Moorish *Bîb-el-Bonût* ('standard gate'), said to be so called be-

cause the banner of the caliph was erected here in the case of a riot. Those who have time may ascend to the E., by the Cuesta de la Alcazaba, to the church of San Cristóbal (Pl. C, 3), which has an elegant belfry ornamented with azulejos and an ancient timber roof. This point affords a grand view of the mountains to the N. (Sierra de Elvira, the 'Cortadura' leading to Moclin, etc.). — To the W. of the Puerta Monaita we descend to the —

Paseos del Triunfo (Pl. C, 4), with a *Column of the Virgin* ('triunfo') by Alonso de Mena (1631). A marble column marks the spot where 'la jóven *Doña Mariana Pineda* porque anelaba la libertad de la patria' was executed on May 26th, 1831. Her crime was the making of a banner for the Liberals (comp. p. 392). The campo is part of the old Moorish cemetery *(Sa'd ibn Mâlik)*. The dilapidated *Puerta de Elvira* (Pl. C, 4), at the S.E. angle of the plaza, was the principal gate of Granada and is mentioned in many a Moorish romance. The long Calle de Elvira leads hence to the S. back to the Plaza Nueva (p. 387).

To the N. of the Campo del Triunfo stands the large *Hospital Real de Dementes* (Pl. B, 4; open 9-12 and 3-6), a structure with a plateresque façade and spacious courts, begun in the reign of Ferdinand and Isabella by *Enrique de Egas* (p. liv), and finished in 1536 under Charles V. by *Juan Garcia de Pradas*. On the E. side is the church of *San Ildefonso*, the façade of which bears a large relief by Diego de Arada. The baroque high-altar is by José Risueño.

The Calle Real de Cartuja, beginning beside this hospital, and its prolongation, the Camino de Cartuja, lead to the N. to (3/4 M.) the **Cartuja** (Pl. A, 3), a secularized Carthusian convent, built about 1516 at the foot of the *Golilla de Cartuja*, on a plot of ground belonging to the 'Great Captain' (pp. 391, 355).

A Renaissance portal, with a statue of the Virgin, leads into a sloping Court, at the upper end of which stands the church. Above the church-door is a statue of *St. Bruno*, founder of the Carthusian order, by *Pedro Hermoso* (1794). When the church is closed visitors ring the bell at the side-door and are admitted to the Cloisters, which are filled with repulsive representations of Carthusian martyrs, by *Vicente Carducho* and *Sanchez Cotán*. From the cloisters we pass through a chapel into the Refectory, which possessess a curious ecbo and contains an illusive painting of a cross by *Cotán* (W. wall). — The Church, completed in the 17th cent., contains, in the space intended for the lay public, a series of scenes from the life of the Virgin by *Atanasio Bocanegra*. A beautiful door leads to the monks' church, in which, beside the high-altar, is a fine wooden statuette of St. Bruno by *José Mora*. Over another altar to the left are a Virgin and Child by *Bocanegra* and a Head of Christ in the style of *Morales*. — The Sagrario (p. lxiii), built in 1704-20, with its twisted columns of red and black marble, its statues of Bruno and other saints, its paintings by *Palomino*, and its rich marble ornamentation, is very effective. — The chief sight of the Cartuja is, however, the Sacristy, built by *Luis de Arévalo* in 1727-64. It is entered by a handsome door, and its walls are encrusted with the most costly varieties of marble. It contains some celebrated cedar-wood *Cómodas* (cabinets), inlaid by *José Vazquez* (1730-64) with ivory, mother-of-pearl, and silver.

To the right, in the Calle de San Juan de Dios (Pl. C, 4, 5), which leads to the S.W. from the Campo del Triunfo, lies the **Hospital de San Juan de Dios** (Pl. C, 5), founded in 1552. It takes its name from *Juan de Dios* or *de Robles*, a Portuguese who lived in Granada from 1536 till his death in 1550, zealously engaged in the establishment of hospitals for the sick and for foundlings. He also founded the order of the Brothers of Mercy or Hospitallers *(Orden de los Hospitalarios)*, which was sanctioned by Pope Pius V. in 1572. He was canonized in 1690. Over the entrance is a kneeling statue of San Juan de Dios by *José Mora*. The artesonado ceiling in the W. angle of the first court should be noticed. The Church, built in 1737-59 in the most florid baroque style, contains altar-pieces and frescoes by *Sanchez Sarabia*, *Carlo Maratta*, *Conrado Giaquinto*, *Tomás Ferrer*, and other artists. In the sacristy are pictures by *Atanasio Bocanegra*. Above the high-altar (a door in which permits a glimpse of the reliquary beneath a silver canopy) is situated the Camarin, which is entered through a small anteroom with good Chinese vases. Besides treasures in the precious metals, there is here shown a strikingly realistic *Head of John the Baptist, carved in wood by *Alonso Cano*. The appearance of the church and the camarin is wonderfully brilliant when lighted with electricity.

The second side-street to the right beyond the Hospital leads to the convent of **San Jerónimo** (Pl. C, 5), founded by the 'Catholic Kings' in 1492. Since the French invasion of 1810 it has been used as cavalry barracks. It includes two beautiful patios, the outermost of which has charming portals by *Diego de Siloe*. The Church, also in part by Siloe, is the burial-place of the 'Great Captain' (open 7-8.30 a.m., at other times for a fee; visitors ring at the main entrance).

Above the main entrance is the coat-of-arms of *Gonsalvo de Cordoba* (p. 355), with the inscription: *Gonsalo Ferdinando a Corduba magno Hispanorum duci, Gallorum ac Turcarum Terrori.* Beneath the superb capilla mayor, a creation of Siloe, is the tomb of the hero and his widow *Maria Manrique*. The inscription ends with the words: *gloria minime consepulta.* The tomb was formerly surrounded by 700 captured banners. At the elaborate high-altar, executed by *Juan de Aragón*, *Lázaro de Velasco*, and others (1570 et seq.), are kneeling *Figures of the 'Great Captain' and his wife. At the ends of the transepts are statues, in full armour, of his four *Compañeros.* — The fourth chapel in the left aisle contains a group of the Entombment, ascribed to *Becerra.* — The coro, containing a fine organ-case and elaborate stalls by *Siloe*, is at the N.W. end of the church.

To the S.E. of San Jerónimo, in the Calle de la Duquesa, stands the **University** (Pl. D, 5), founded in 1531 and transferred to the present building, the *Colegio de la Compañia de Jesús*, in 1769. It is now attended by only about 600 students, and possesses a *Library* of 25,000 vols. and a few good *Pictures* by Juan de Sevilla, Luca Giordano, Pereda, Conrado Giaquinto, and other artists. It is adjoined by a *Botanical Garden.*

The **Museo Provincial** is now somewhat inadequately housed at No. 11, Calle de las Arandas, close by. It contains sculptures and

architectural fragments, besides upwards of 400 paintings of the 17th and 18th centuries. Attention should be paid to the wings of an altar-piece with legends of the saints, by a native painter of the 15th cent., and to the figures of saints on the panelling from the former choir-stalls (16th cent.). — Farther to the S., in the Calle de Gracia, nearly opposite the church of *Santa Maria Magdalena* (Pl. E, 5), is the house (No. 12) in which *Eugenia de Guzmán y Portocarrero* (comp. p. 412), the widow of Napoleon III., was born in 1826 (tablet).

The shady square in front of the Hôtel Alameda (p. 377), at the S.E. corner of the CARRERA DE GENIL (Pl. E, F, 5), occupies the site of the Moorish gate of *Bîb-Attauâbîn* ('Gate of the Tilers'), destroyed by the French in 1810. The old CASTILLO DE BIBATAUBIN (Pl. F, 5), erected by the 'Catholic Kings' on the site of some of the Moorish fortifications, was largely destroyed in 1718, while in 1752-64 it was replaced by the present barracks. The S.E. tower, the lower part of which is of Moorish origin, recalls the Puerta de los Siete Suelos (p. 409). The Moorish wall extended in a wide sweep from this point to the Torres Bermejas (p. 396). — The *Plaza de Mariana* (formerly the *Campillo*), behind the Bibataubin, contains the *Teatro Principal* (p. 378) and a marble statue of *Mariana Pineda* (p. 390), by Miguel Marin (1870).

The Calle de San Matías, beginning opposite this statue, leads to the N.E. to the *Capitanía General* (Pl. E, 4), which occupies the site of the old Iglesia Mayor (p. 382), and to the *Convento de Carmelitas Descalzas*, originally founded in 1582 in the house where the 'Great Captain' (p. 391) died on Dec. 2nd, 1515. — A few yards to the S.E. lies the CASA DE LOS TIROS (Pl. E, 4), with a tower resembling that of a Moorish alcazar, and now belonging to the *Marquesa de Campotéjar (Pallavicini)*. It contains a number of portraits and a collection of antiquities, a Moorish sword, etc.; and the saloon has a fine wooden ceiling. The tickets for the Generalife are issued here (p. 409).

A little to the S.E. of the buildings just mentioned lies the PLAZA DE SANTO DOMINGO (Pl. F, 4), with the *Church of Santo Domingo*, a tasteful structure of the 16-17th cent., and the *Convento de Santa Cruz*, now a military school, with a fine court. — Not far off are the *Teatro de Isabel la Católica* (p. 378) and the magnificent villa of **Cuarto Real de Santo Domingo**, to which admission is usually granted on presentation of a visiting-card. This villa was the *Al-Madjarra* of the Moors and takes its present name from a tower (formerly *Nonsarâ*) of the 13th cent., with a Moorish *Gateway*. A room in the villa contains decorations of an earlier date than those of the Alhambra. The gardens, with their bowers and hedges of laurel and myrtle, are said to date from the Moorish period.

The Cuesta de Santa Catalina, a steep footpath, ascends from the Plaza de Santo Domingo to the E. to the *Campo de los Mártires* (p. 409)

We now return to the Plaza de Mariana (p. 392) and enter the **Alameda** (Pl. F, G, 5), the favourite winter-promenade of Granada, shaded by fine plane-trees. To the left lie the Castillo de Bibataubin (p. 392) and the *Rondilla*, formerly the haunt of gamblers and sharpers *(pícaros)* and well known from its description by Cervantes. To the right stands NUESTRA SEÑORA DE LAS ANGUSTIAS (Pl. F, G, 5), a church with two towers, built in 1664-71, by *Juan Luis Ortega*. It contains statues of the Saviour, the Virgin, and the Twelve Apostles by *Pedro Duque Cornejo* (ca. 1715). Behind the high-altar is a rich *Camarin*, completed in 1742 for 'La Patrona de Granada', a much-revered image of the Virgin, that is borne in a procession to the cathedral on Easter Monday. — At the point where the Alameda joins the Salón (see below) rises a *Bronze Monument* by Mariano Benlliure (1892), representing Isabella the Catholic agreeing to the proposals of Columbus at Santa Fé (p. 376).

Opposite this monument, to the right, is the small Placeta del Humilladero (Pl. G, 5), whence the *Puente de Genil*, dating originally from the 12th cent., leads across to the PASEO DEL VIOLÓN (Pl. G, 5, 6). At the W. end of this paseo is the small *Ermita de San Sebastián* (Pl. G, 6), originally a Moorish chapel with a horseshoe arch above the door, where, as recorded by an inscription of the 18th cent., Ferdinand the Catholic received Boabdil on his departure from Granada. — A little farther on, on the border of the vega, is the interesting **Alcázar de Genil**, built under Yûsuf I. (1333-54) as a palace for the Moorish queens and now the property of the *Duque de Gor*. The most notable feature of the interior, which has been partly restored, is a small room with Cufic inscriptions and Moorish ornamentation.

From the S. end of the Alameda the ***Paseo del Salón** (Pl. G, 5, 4) leads to the left (E.). It is planted with fine elms and commands a superb view. Above us are the Torres Bermejas (p. 396) and the Villa Los Mártires (p. 409). To the right, beyond the Genil, is the *Convento de San Basilio* (Pl. G, 5), which was founded in 1614 and has been used since 1860 as the *Colegio de las Escuelas Pias;* it is embedded among fine cypresses. To the S.E. rises the noble array of the Sierra Nevada, usually clad in a mantle of snow. The Picacho de Veleta (p. 411) is the only peak rising above the general uniformity of the ridge. The broad summit in front is the limestone *Dornajo* ('trough' or 'milk-pail'), which is adjoined lower down by the miocene formations ending in the valley of the Genil.

The continuation of the Salón is named the PASEO DELLA BOMBA (Pl. G, H, 4). Both promenades are enlivened by several fountains, drawing their somewhat turbid water from the *Acequia Gorda*, which leaves the Genil 5 M. higher up. The largest is the *Fuente de la Bomba* (Pl. H, 4).

Beyond the *Puente Verde* (Pl. H, 4), on a hill rising from the left bank of the stream, is the former *Ermita de San Antón el Viejo*, affording a wide view. — From the Puente Verde and from the Puente de Genil (see above) roads lead to the S. to the village of *Huetor*, to the *Ultimo Suspiro del Moro* (p. 381), and on to *Lanjaron* and *Motril* (British Consular Agent; p. 374), viâ *Armilla*, *Alhendin*, and *Otura*. From the road to Huetor there soon diverges to the left the *Camino de los Neveros*, the route followed by the muleteers who bring the snow of the Sierra into the city in summer (comp. p. 411).

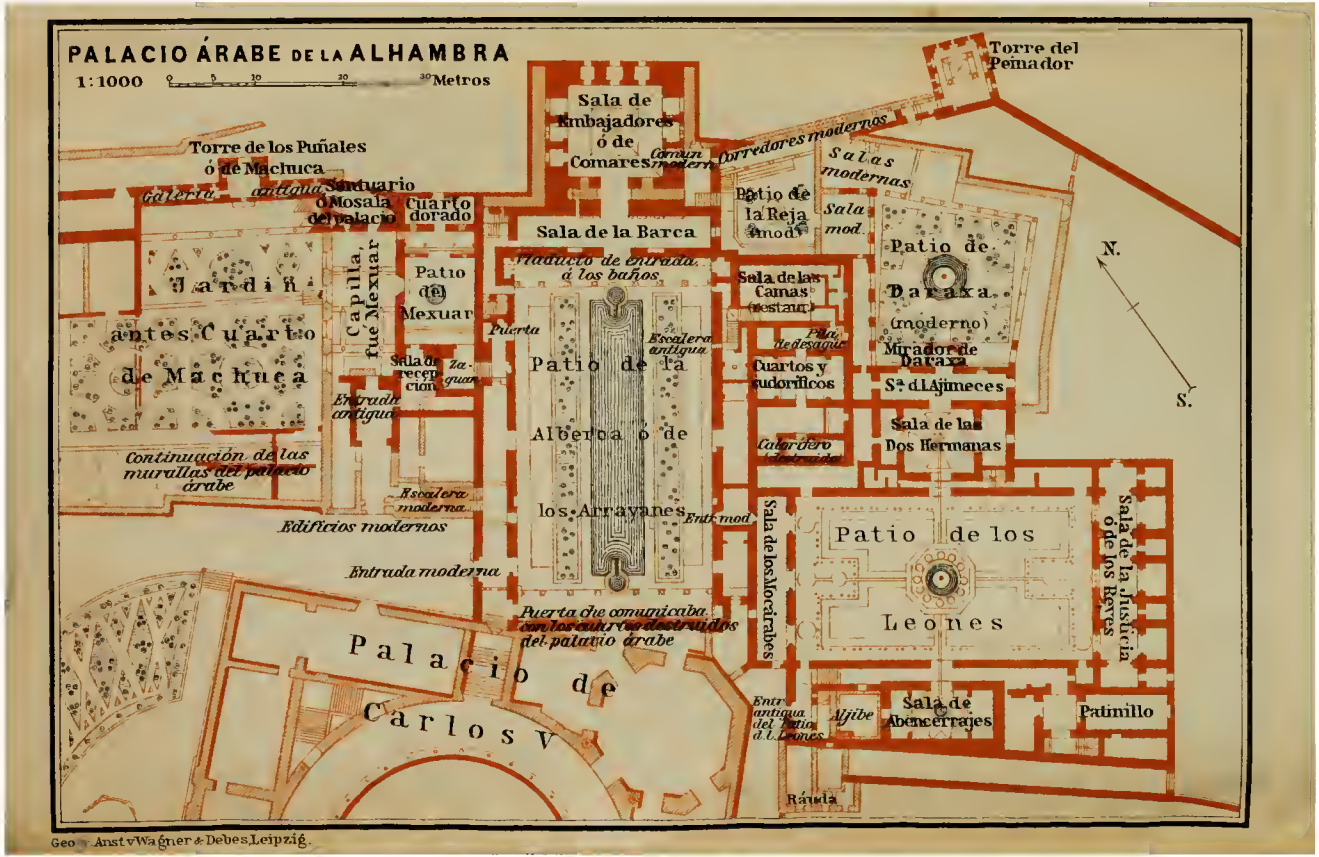
We may now ascend to the N.E., past the *Bomba Mill*, to a number of *Cave Dwellings*, hidden among thickets of cactus, and on to the *Campo de los Mártires* (p. 409). Near the mill lay the *Puerta de los Molinos* (Pl. G, H, 3), the *Bibanexde* of the Moors, through which the Christian army entered the city on Jan. 2nd, 1492. It was destroyed in 1833. — Or we may turn to the S.E. and cross a range of hills to the *Reducto de los Franceses* (Pl. G, H, 2), a redoubt made by the French at the beginning of the century, beyond which we reach the broad road between the Alhambra and the *Cemetery* (p. 411).

b. The Alhambra.

L'Alhambra! l'Alhambra! palais que les génies
Ont doré comme un rêve et rempli d'harmonies;
Forteresse aux créneaux festonnés et croulans,
Où l'on entend la nuit de magiques syllabes
Quand la lune, à travers les mille arceaux arabes,
Sème les murs de trèfles blancs! *(Victor Hugo.)*

The *Alhambra* occupies the plateau of the *Monte de la Assabica*, which, as already indicated at p. 379, stretches from E. to W., is bounded on the N. by the Darro, and on the S. is separated by the *Valle de la Assabica* from the Monte Mauror, with the Campo de los Mártires (p. 409) and the Torres Bermejas (p. 396). Its main axis is cut across near its middle by a second ravine, the *Cuesta del Rey Chico* (p. 388), which isolates the Alhambra hill on the E. from the *Cerro del Sol* (p. 378), at the base of which lies the Generalife (p. 409). The plateau has a length of about 800 yds. and a breadth of about 200 yds., and is thus about the same size as that of the Castle of Sagunto (p. 299), like which it seems intended by nature as the site of a fortress. The whole of this plateau was surrounded by a massive wall, strengthened with numerous towers. The strongly marked and narrow promontory at the W. end bears the *Alcazába*, or citadel. This is separated from the Alhambra proper, the *Palace of the Moorish Kings*, by a small glacis named the *Plaza de los Aljibes*. This, again, is adjoined on the S.E. by the *Alhambra Alta*, with the quarters of the courtiers and officials. This threefold division is apparent in many other establishments of the middle ages. Thus the commanderies of the Teutonic Order in Prussia consisted of a strong 'Hochschloss' or citadel, a 'Mittelschloss', occupied by the commander, and a 'Vorburg', for the less important members of the post. The Moors named the entire space within the circuit of the wall *Medinat alhamrâ*, or the 'Red Town', from the colour of the stone used in its buildings. The soil consists of a mixture, peculiar to the Alhambra, of clay and marl, permeated with oxide of iron.

The early **History** of the Alhambra begins with *Mohammed I.* (1232-72), the first of the Nasride dynasty. The Albaicin was the royal seat of the dynasty of the Zirites (comp. p. 380), who constructed fortifications on the Alhambra hill, as we learn from the


PALACIO ÁRABE DE LA ALHAMBRA
1:1000 0 5 10 20 30 Metros
Torre del Peinador
Sala de Embajadores ó de Comares
Torre de los Puñales ó de Machuca
Galería antigua
Santuario ó Mosala del palacio
Cuarto dorado
Sala de la Barca
Corredores modernos
Salas modernas
Patio de la Reja (moderno)
Sala mod.
Patio de Daraxa (moderno)
Jardin antes Cuarto de Machuca
Capilla, fué Mexuar
Patio del Mexuar
Viaducto de entrada á los baños
Sala de las Camas (restaur.)
Puerta
Escalera antigua
Patio de la Alberca ó de los Arrayanes
Sala de recepcion
Entrada antigua
Pila de desagüe
Cuartos y sudoríficos
Mirador de Daraxa
Sª d. Ajimeces
Sala de las Dos Hermanas
Caldero (restaurado)
Continuación de las murallas del palacio árabe
Escalera moderna
Entr. mod.
Edificios modernos
Entrada moderna
Sala de los Abencerrajes
Patio de los Leones
Sala de la Justicia ó de los Reyes
Puerta que comunicaba con los cuarteles destruidos del palacio árabe
Palacio de Carlos V
Entr. antigua del Patio d. L. Leones
Aljibe
Sala de Abencerrajes
Patinillo
Rauda
N.
S.
Geo. Anst v. Wagner & Debes, Leipzig.

accounts of the numerous contests in the 10th, 11th, and 12th centuries. Mohammed I., however, selected the Alcazaba of the Alhambra as his residence. He began his buildings on a modest scale, and was the originator of the motto '*Walâ ghâlība illʼ Allâhta ʻâlâ*' ('there is no conqueror but the Most High God'), which is so conspicuous, along with the '*plus ultra*' of Charles V., among the inscriptions of the Alhambra. *Mohammed II.* (1272-1302) continued his father's work, and *Mohammed III.* (1302-9) built the Alhambra Mosque (p. 408). *Abu'l-Walîd Ismaʻîl* (1309-25) was the first to erect a small palace beyond the Alcazaba. *Yûsuf I.* (1333-54), however, who wielded more power and commanded greater resources than his predecessors, tore the whole of this down with the exception of the Patio del Mexuar (p. 405), and began the building of the superb Palace of Comares or of the Court of the Myrtles, where the king sat in state, holding councils and receiving embassies. He completed the Torre de Comares and the baths, and seems also to have constructed the enclosing wall round the entire hill, with its 23 towers. *Mohammed V.* (1354-91) has the glory of building the finest parts of the whole structure, including the Court of the Myrtles, the Cuarto de Machuca to the N.W., where part of the royal family spent the summer, and the sumptuous Court of the Lions, the winter-residence of the court, with the royal harem. The decoration of the Tower of the Infantas, exhibiting the first traces of the decline of Moorish art, dates from the reign of *Mohammed VII.* (1392-1408).

After the surrender of Granada, Ferdinand and Isabella took the liveliest interest in the buildings of the Alhambra. At their instance the Count de Tendilla, the first Captain-General of the city and Alcaide of the Alhambra, had the whole of the internal decorations restored by expert workmen, while he also strengthened all the parts of the walls and towers that required it. The upshot of Charles V.'s visit to Granada (1526) was less happy. In spite of the fact that he knew well how to appreciate the marvels of Moorish art, as evidenced by his exclamation '*desgraciado de el que tal perdio*' ('unhappy he who lost all this'), he nevertheless decided to erect within the Alhambra enclosure a new palace, to make room for which many parts of the Moorish building were pulled down. The Sala de los Mocárabes (p. 403) and the Court of the Lions were injured by a powder-explosion in 1591, but the damage was repaired as well as might be. The period of total neglect and decay of the famous Moorish palace began in 1718, when Philip V. converted to his own use the revenues assigned for the preservation of the building. In 1812 the evacuating French troops decided to blow up the 'fortress' of the Alhambra. Several towers had already been destroyed, when the main part of the palace was saved from annihilation by the presence of mind of a Spanish soldier, who secretly cut the fuse. The first attempts at renovation were made by *José Contreras* (d. 1847) in 1828, and in 1830 Ferdinand VII. granted a

yearly subvention of 50,000 reales (500*l.*) for the restoration of the Moorish palace. This was the beginning of the extensive restorations that have since been carried on by José Contreras, his son *Rafael* (d. 1890), and his grandson *Mariano:* — restorations that have at any rate prevented the farther decay of the building, if not in themselves always in the best of taste.

It is hardly necessary to remind our readers of *Washington Irving's* delightful 'Tales of the Alhambra', which were partly written on the spot (comp. p. 389). The visitors' book containing Irving's autograph is still sbown by the custodian of the Alhambra Palace. A series of magnificent views of the Alhambra is given in the monumental work of *Jules Goury* and *Owen Jones*, published at London in 1842 ('Plans, Elevations, Sections, and Details of the Alhambra, from drawings taken on the spot'). The 'Court of the Alhambra', constructed by Mr. Owen Jones at the Crystal Palace, Sydenham, gives an excellent idea of the decoration of the Alhambra; and in the small handbook describing it he gives the gist of the text of his large work.

The shortest way to the Alhambra is the Calle de Goméres (Pl. E, 4, 3), which ascends steeply between the heights of the Alcazaba and the Torres Bermejas and ends at the Puerta de las Granadas, the main entrance to the Alhambra Park.

The **Puerta de las Granadas** (Pl. 1; E, 3), erected by *Pedro Machuca* (p. 407), on the site of the Moorish *Bîb Alaujar*, is a somewhat heavy building in the form of a triumphal arch, with Tuscan columns and the arms of Charles V. At the top are three open pomegranates (p. 381). It stands near the middle of the wall, now for the most part removed, which united the Alcazaba (p. 398) with the Torres Bermejas, on the *Monte Mauror.* The latter, now a military prison, were erected by the Moors, perhaps at the same time as the Alcazaba, and restored in the 13th and 16th centuries.

The *Torres Bermejas (Pl. F, 3; 'Vermilion Towers') should be visited on the way back from the Alhambra or Generalife for the sake of the picturesque view they command. The path to them diverges from the Cuesta de las Cruces (p. 397), a little to the E. of the Puerta de las Granadas. Visitors are admitted on application to the sentinel. The extensive buildings, including large cisterns, underground stables, and casemates for 200 men, give an excellent insight into the Moorish art of fortification. A steep staircase ascends to the platform *(azotéa)* of the chief tower, whence the best view is enjoyed. — The *Puerta del Sol* or *Bîb Maurór*, removed in 1867, lay below the Torres Bermejas, to the S.W. At the foot of the hill, at the *Cruz de Mondéjar*, some Roman graves were discovered in 1829 and 1857.

The **Alhambra Park** (*Alameda de la Alhambra;* Pl. F, 3, 2), a 'sacred grove' of a unique character, occupies the floor and slopes of the Assabica valley (p. 394). Its trees are almost exclusively elms, brought by the Duke of Wellington from England in 1812; and they are kept fresh and green by the waters of the *Darro*, conducted to the park by the *Acequia de la Alhambra* or *del Rey*, which diverges from the river at the secularized convent of *Jesús del Valle*, 5 M. above Granada. The murmuring sound of running water is heard here all day long. The thickly-planted trees, the home of

innumerable nightingales, stand like lofty columns of living green and form an impenetrable roof of foliage, through the topmost twigs of which the storm-winds often pipe and whistle while below all is calm and still. In early spring, and especially in March, when the rays of the sun can pierce the leafless boughs of the elms, the ground is covered with a luxuriant carpet of verdure, which disappears as summer advances.

In the Valley of Assabica lay the *Makbara*, or burial-place of the Moorish kings, where Mohammed I. and most of the other Nasrides were interred. Boabdil was permitted by Ferdinand and Isabella to transfer their remains to Mondújar, in the valleys of the Alpujarras.

Three avenues begin at the Puerta de las Granadas. To the right is the CUESTA DE LAS CRUCES, which ascends slowly along the S. verge of the park to the *Alhambra Hotels* (p. 377). To the left is the somewhat trying CUESTA EMPEDRADA, the oldest approach to the palace, which ends at the *Puerta Judiciaria* (see below). In the middle is the easy gradient of the MAIN AVENUE, constructed in 1831, which leads past the *Fuente de la Palma* (Pl. 2; F, 3), the *Fuente de los Tres Picos* (Pl. 3; F, 2), and the *Fuente del Tomate* (Pl. 4; F, 2), to the Alhambra Hotels, while it is also connected with the Puerta Judiciaria by side-roads diverging to the left. Walkers, making their first visit to the Alhambra, may follow the main avenue to the second fountain and then turn to the left. The only entrance for carriages is the *Puerta del Carril* (Pl. 6; F, 2), which was constructed during the erection of Charles V.'s palace.

In the Cuesta Empedrada, to the left, a little below the Puerta Judiciaria, is the **Pilar de Carlos Quinto**, also known as the *Pilar del Marqués de Mondéjar*, after its constructor, the second Alcaide under Charles V. The tasteful Renaissance fountain was erected by *Pedro Machuca* (p. 407) in 1545 and restored in 1624; it is adorned with the motto of Charles V. (*'plus oultre'*) and with heads carved by *Alonso de Mena* to typify the three rivers of Granada: the Darro, the Genil, and the Beiro. The water of the fountain supplies the quarters of Gomérez and Churra (p. 378), which lie immediately below it. The Pilar, the 'Round Tower' (to the left), and the entrance-tower of the Alhambra (above) unite to form a very imposing group.

The ***Puerta Judiciaria** (Pl. 5; E, F, 3), a tower-gateway erected according to the inscription by Yûsuf I. in 1348 and called by the Moors the *Bîb Kharea* or 'Gate of the Law', deserves particular attention. Like many of the other towers of the Alhambra, it is practically a building by itself, with two gates (an inner and an outer), connected by a passage purposely made tortuous in order to facilitate its defence. It is 67 ft. in height and 48 ft. in width. About half of its elevation is occupied by the horseshoe-shaped *Outer Gate*, above which is carved a hand with outstretched fingers, a symbol frequently used both in the Orient and in S. Europe to avert the evil eye. Above the *Inner Archway* is figured a key, the symbol of power. A current superstition asserted that the Moorish kingdom of Granada would defy all attacks until the hand on the outer gate grasped this key. A wooden figure of the Virgin

was added at the inner gate after the conquest. The massive wooden doors are shod with iron and strengthened with 'pasadores'. The entire building now belongs to the heirs of the Marqués de Casa-Loring (p. 374), who use it as a country-house; admission is only granted by special permission.

From the Puerta Judiciaria a narrow walled path ascends to the (right) *House of Mariano Contreras* (Pl. 7; E, 3), the 'Conservador de la Alhambra'. Incorporated with the N. wing of this building is the ***Puerta del Vino**, so named from the wine stored here in the 16th century. This gate probably formed the main W. entrance of the *Alhambra Alta* (p. 394). A wall, of which remains were recently found in the S. part of the palace of Charles V. (p. 407), seems to have connected the Puerta del Vino with the Puerta de Hierro (Pl. 22; p. 409) and so separated the Alcazaba, the Royal Palace, and the Principal Mosque (p. 408) from the more plebeian part of the Alhambra settlement.

A key is sculptured above the Wine Gate also. The inscription over the key celebrates the ruler of Granada under the general and frequently recurring title of *Abu 'Abdallah Algani billah*. It begins with the words: 'I flee to God for shelter from Satan, the pelted with stones' — an allusion to the legend in the Koran that Abraham put the devil to flight by throwing stones.

At the top of the hill lies the wide PLAZA DE LOS ALJIBES (Pl. 8; E, 3), named from the *Cistern (aljibe*, Arab. *al-djibb)*, situated to the N., below the terrace, and constructed by Count Tendilla at the command of the 'Catholic Kings'. The cistern, which is 100 ft. long, 20 ft. wide, and 26 ft. high, is filled with filtered water from the Darro. The inside is shown to visitors only on certain fixed days in January. The level of the plaza, which was originally named the *Plaza del Pablar*, was raised about 16 ft. in consequence of the construction of Charles V.'s palace. It is now adorned with beautiful hedges of myrtle. On the E. side stand the Moorish Palace (p. 399) and the externally more imposing Palace of the Christian Emperor (p. 407). To the W. (left) is the great façade of the Alcazaba, with the *Torre Quebrada* (Pl. 10; E, 3) and the *Torre del Homenaje* (Pl. 11; 85 ft. high). To the N. we look down into the depths of the Darro valley.

The **Alcazába** (Pl. E, 3), formerly better known as the *Alhizan* (Arab. *al-kasaba*, the citadel; *al-hisn*, the fortress), lies about 450 ft above the Plaza Nueva (p. 387). Except on the E. side, the face of the hill is very steep; at the N.E. corner it is so sheer as to make the foundations of the fortress-walls appear very precarious. Its only entrance now is the *Puerta de la Alcazába* (Pl. 9; E, 3), in the S.W. angle of the Plaza de los Aljibes. In former days, however, it could also be entered directly from the Darro side by the *Puerta de las Armas* (Pl. 12; E, 3) on the N.W. (comp. p. 388). The whole inside of the castle is now occupied by garden-beds. Almost the only remains of the original building are the dilapidated

enclosing walls, with their massive towers, and the so-called *Adarves*, or ramparts on the outside. The structure of the walls recalls at many points the concrete work of the Romans.

At the W. extremity of the Alcazaba, above the *Plaza de la Artillería* (Pl. 14; E, 3), stands the *Torre de la Vela (Pl. 13; E, 3), the Moorish *Ghafar*, a 'watch-tower' 85 ft. high, on which the three 'pendones' of the 'Catholic Kings' were displayed for the first time at 3 p.m. on Jan. 2nd, 1492. From the platform at the top rises a turret *(La Espadaña)*, struck by lightning in 1881 but since restored, which contains the *Campana de la Vela*, a huge bell, cast in 1773 and weighing nearly 12 tons. During the night, from $2^1/_2$ hrs. after the 'Oracion' until daybreak, this bell is rung every 5 min. to regulate the opening and shutting of the irrigation channels in the vega.

The View from the Torre de la Vela is very extensive. At our feet lies the entire city of Granada. To the left, beyond the Alhambra Park, rise the Torres Bermejas; to the right, beyond the Darro, is the Albaicin. In front of us extends the green and almost exactly circular vega, enclosed by brown and sun-burnt ranges of hills. To the S.E. is the *Sierra Nevada*, where the *Dornajo*, *Tesero*, *Trebenque*, and other peaks rise conspicuously. To the S. and S.W. are the *Sierra de Almijara*, the *Sierra Tejea*, and the *Sierra de Alhama*, with the peak of *Monte Vives* in front. To the W are *Santa Fé* (p. 376) and the mountains of *Loja* (p. 375). To the N.W., and more distant, are the *Sierra de Parapanda* (p. 376) and the *Sierra de Colomera* or *de Moclin*, with the 'Cortadura' to the left, above the three isolated peaks of the *Sierra de Elvira*. To the N. rises the *Sierra de Jarana*. In the foreground to the E. are the Alhambra Palace, the Palace of Charles V., the church of Santa Maria (p. 408), the Franciscan Convent (p. 408), the Generalife (p. 409), and the Silla del Moro (p. 411), on the *Cerro del Sol*.

The *Jardin de los Adarves (Pl. 15; E, 3), laid out on the S. terrace, a romantic spot with venerable ivy, climbing vines, and other plants growing on trellises, affords views of the park, the city, the vega, and mountains, which are more picturesque though less extensive than that from the Torre de Vela. It is entered by a small door to the left of the Puerta de la Alcazaba, recognized by the iron scallop-shells on it.

The Moorish **Palace of the Alhambra** (adm., see p. 378; comp. the accompanying ground-plan), now national property and generally known as the *Casa Real*, abuts on the N.E. angle of the Plaza de los Aljibes (p. 398). Part of it rests upon extensive artificial foundations, as the site sloped rapidly from the E. towards the N. Its exterior, like that of all Arab buildings, is very unimposing, and it is, moreover, thrown entirely into the shade by the immense palace of Charles V. (p. 407).

The Arab house, like the house of classical antiquity, is simple and reserved on the outside; its rooms all open on an internal court. The building was enlarged by the multiplication of courts and rooms. The kings of Granada thus built a series of palaces, each with a separate entrance and a court of its own. The Cuarto

de Machuca, the Mexnar (p. 406), and the Patio del Mexuar were entered, according to the travellers *Mârmol* (1526) and *Navagero* (p. 30), by a zaguan (fore-court) to the N. of the modern entrance. The Court of the Myrtles was reached by steps ascending from the Mexuar Court, while the doorway of the Palace of the Court of the Lions was in the corner between Charles V.'s palace and the cistern (p. 404) and thus to the S. of the present entrance.

In the Mosque of Cordova (p. 355) we see the art of the Moors still within the sphere of ancient traditions and at the same time under the influence of Byzantium. The buildings of Seville (such as the Giralda and the old façade of the Alcazar, pp. 440, 439) belong to a second period, which shows the first attempts to create an independent art of their own. These attempts attained perfection and completion in the Alhambra. In this third stage of development the genius of the Moors has produced the utmost that it was capable of. The constructive value of its creations is small; the material, chiefly wood and plaster, is by no means solid and is frequently employed with illusive intent; the laws of architectonics seem often to exist for the architect only that he may evade or defy them. This Moorish palace comes to us like the resuscitation and artistic glorification of a far-distant past; the tent of the nomad Arab celebrates a late resurrection in its halls. The thin and fragile marble columns, on which rest large and apparently heavy masses of masonry, are an imitation of the tent-poles; the brilliant colours of the 'arabesque' ornamentation is an echo of the gay patterns of the Oriental carpets with which the tent-interiors were draped. The strange 'stalactite' or 'honeycomb' vaulting of the domes alone seems like a new and independent invention, in which the step-like arrangement of the numerous members, one ranged above another without visible support, seems due rather to the careful calculation of the mathematician than to the fertile fancy of the artist.

The fancy of the Moorish workman runs riot in the restless play of the lines of the arabesques, a curious blending of geometrical figures and severely conventional foliage in endless and ever-new convolutions. The plastic reproduction of living creatures is foreign to the Arab nature. This is the explanation of the lack of sculpture and the absence of any intellectual stimulus connected with the plastic art. An indifferent substitute for sculpture is afforded by the use of inscriptions, mainly in the venerable Cufic character, as borders for enclosed wall-spaces. These inscriptions are generally either of a religious nature or consist of verses of hyperbolic poetry, principally from the *Casida* of *Aben Zemric*, a eulogy of King Mohammed V.

The first impression of the visitor to the Alhambra is seldom free from a touch of disappointment. It is therefore desirable to remember how much has been destroyed or indifferently restored. One must try to revive in imagination the original colouring of the

plaster walls, the patterns of which charmed at close view by the complexity of their design and at a distance by their shimmering harmony of tint and tone. We must picture the waterless fountains as playing briskly, the empty rooms, 'half chamber and half grotto', as gay with decoration, brilliantly illuminated, and enlivened by picturesque groups of visitors, like those in the ceiling-paintings of the Sala de la Justicia (p. 404). We must not fail to advance to the open windows and gaze upon the world without, which harmonizes so marvellously with the scene within. Here, where fantasy rules supreme, we must look around us through her eyes. — In the following description we begin with the magnificent structures of the Courts of the Myrtles and of the Lions, then return to the Patio del Mexuar, and end our round with the baths, the modern rooms adjoining the Patio de Daraxa, the 'Toilette Room of the Queen', and other underground chambers. A hurried visitor can walk through all these rooms in an hour; many will find that weeks are not enough.

The low-lying modern entrance *(Entrada Moderna)*, situated beside the palace of Charles V., leads first to the —

***Court of the Myrtles** *(Patio de la Alberca* or *de los Arrayanes)*, which derives its name from the pool of water *(alberca*, Arab. *birkeh)* enclosed by hedges of myrtle *(mesas de arrayanes)*. This is the central point of the Palacio de Comares (p. 395); at its N.E. end rises the great fortified tower (p. 402), while to the S.W. it is overlooked by the palace of Charles V., which lies about 16 ft. above it. The court is 120 ft. long and 75 ft. wide. Its sides were restored in 1841-43 and offer little interest. The ends, however, are graced with beautiful arcades, each borne by six slender marble columns and paved with marble slabs. That to the S.W., with its elegant, triforium-like second story and the open gallery at the top, is especially admired. The beautiful capitals of the two central columns at the N.E. end of the court deserve particular attention. At each end of the N.E. arcade is an alcove (Arab. *alkubba* or *alhanîja*), with stalactite vaulting originally coloured blue and bearing the motto, 'there is no conqueror but God' (p. 395). Another (restored) inscription names Mohammed V., the conqueror of Algeciras (1368), and praises him as the builder of the *Patio de la Alberca:* 'Thou givest safety from the breeze to the blades of grass, and inspirest terror in the very stars of heaven. When the shining stars quiver, it is through dread of thee, and when the grass of the field bends down, it is to give thee thanks'.

The first door on the N.W. side of the court leads to the rooms occupied by the *Keepers of the Palace*, the third leads to the *Patio del Mexuar* (p. 406). Opposite the latter, on the S.E. side, is a staircase (generally closed) descending to the *Baths* (p. 406). The door at the other angle of this side, opposite the Entrada Moderna (p. 401), conducts us to the *Sala de los Mocárabes* (p. 403) and the *Court of the Lions* (p. 402). The staircase in the S.W. corner of the court, adjoining the entrance, forms the access from the Alhambra Palace to the interior of Charles V.'s palace.

The elaborate horseshoe arch to the N.E. connects the Court of the Myrtles with the **Sala de la Barca**, the atrium of the Torre de Comares. It is named from the fact that its vaulting, unfortunately destroyed by the fire of 1890, resembled the hull of a boat. The mode in which the decorated stucco was applied to the surface of the walls is admirably seen here. On each side of the entrance is a niche *(alhanîja* or *tâka)* of translucent marble for the reception of water-vessels *(al-karrâza)*. The inscriptions celebrate the builder *Ibn Nasr*, a term used frequently for the later Nasride or Nasserite monarchs. A richly decorated arch in the massive wall of the Torre de Comares leads hence to the Hall of the Ambassadors. To the right and left of the arch are two other beautiful *alhanîjas*.

Over the arches of the recesses are inscribed Arabic verses, celebrating the majesty and goodness of Allah. One of them runs thus: 'he who comes to me, tortured by thirst, will find water, pure and fresh, sweet and unmixed. I am like the rainbow, when it shines, and the sun is my lord. *Abu'l Haddjâdj*' (Yûsuf I.; p. 395).

The Torre de Comares, 148 ft. high, is said to have been erected by workmen from the Moorish town of *Comares*, to the N.E. of Malaga. The battlements are modern. A narrow staircase (usually closed) ascends from the N.W. corner of the Sala de la Barca to the platform. The whole interior of the tower is occupied by the —

****Hall of the Ambassadors** *(Sala de los Embajadores)*, an apartment 37 ft. square and 60 ft. high. This was the state reception room of the monarchs, whose throne stood on the N.E. side, opposite the entrance. The last great assembly of the Moors, summoned by Boabdil to consider the surrender of Granada, met here. The inscriptions name *Yûsuf I.* as the builder. This hall, extending through two stories, is roofed with a dome *(kubba)* of larch-wood, which has been compared to the facetted surface of an elaborately cut gem. The immense thickness of the walls is shown by the depth of the window-recesses, which themselves form small rooms, affording an entrancing view of the city, the Albaicin, and the valley of the Darro. The central window on each side is an *Ajimez Window* (see p. xl), divided into two lights by a slender column. The ornamentation of the Hall of Ambassadors is among the richest in the Alhambra. Rafael Contreras counted 152 different patterns, all impressed with iron moulds on the plaster-lining of the walls while still moist. The predominant colours are red and blue.

The passage leading from the first window-recess to the right in the S.E. wall to the *Peinador de la Reina* (p. 407) and the lower story, was made about the close of the 16th century.

We now return to the Court of the Myrtles and pass thence through the *Sala de los Mocárabes* (p. 403) to the celebrated —

****Court of the Lions** *(Patio de los Leones)*, so named after the twelve lions bearing the large fountain-basin in the centre. The designer of this court, which formed the centre of the winter-palace of the kings, was the Moor *Aben Cencid;* it was begun in 1377, in

the reign of Mohammed V. The court, which is 92 ft. long and 52 ft. broad, is surrounded by an arcade with stilted arches. At each end the arcade juts out in the form of a graceful pavilion, surmounted by a charming wooden roof in the form appropriately known as the 'half-orange' *(media naránja)*. There are in all 124 columns, standing either singly or in pairs or in groups of three and four (at the corners). The walls they bear are of wood and plaster; but the exquisite fret-work decoration in the latter looks as if carved in ivory. The elegance of the whole is in striking contrast to the large and pompous features of the Court of the Myrtles. The court once contained orange-trees, but it is now floored with slabs of marble, while the arcades are paved with blue and white tiles. The roofs are modern.

The *Lion Fountain *(Fuente de los Leones)* deserves especial notice. The animals are conventionally treated. The basin *(pila)* they bear, 10 ft. in circumference and 2 ft. in depth, recalls the 'Molten Sea' in Solomon's Temple. Round its edge runs an Arabic inscription. The smaller upper basin *(taza)* is also of Moorish workmanship but of later date. The pyramidal structure at the top was placed there in 1838. There are also eight smaller fountains, rising in shallow marble basins at the ends of the court. The water is led in runlets to the middle of the court, where it joins the overflow of the Lion Fountain. — The fountains play only on a few stated festivals (p. 378).

The Lion Court is adjoined on all four sides by handsomely decorated chambers. To the N.W. is the —

Sala de los Mocárabes, 65 ft. long and 13 ft. wide, forming the present ante-room to the Court of the Lions. After the powder-explosion of 1591 (p. 395) it was covered with a roof of barrel-vaulting in the Renaissance style by *Blas de Ledesma* (1614). The mural decorations, in red, blue, and gold, were long concealed by a coat of whitewash, removed in 1863.

The ***Hall of the Abencerrages,** to the S.W. of the Court of the Lions, takes its name from the noble family of the *Abencerrages*, which figures so prominently in the later history of the Moorish kingdom of Granada (comp. p. 380). The story goes that Boabdil incurred the enmity of the whole tribe by beheading its principal members in this room on account of an intrigue of their chief Hamet with Queen Morayma (comp. p. 410). We enter the rectangular hall by beautiful wooden doors, restored in 1856 and hung on pivots let into the marble floor below and into a soffit of the cross-beam above. The central part of the hall rises in three stages. To the right and left are two flat-roofed alcoves, occupying the entire width of the hall. The central section is covered with a rich star-shaped stalactite ceiling and a dome. The azulejos on the walls date from a partial restoration in the 16th cent., but some of the tiles in the pavement are those of the original building. The middle of the room is occupied by a dodecagonal *Fountain*, the reddish-brown stains on the marble of which are popularly supposed to be the blood

of the Abencerrages. The water, like that of the fountain in the Room of the Two Sisters (see below), flows off through small channels to the Fountain of the Lions.

The *Patinillo* and the *Aljibe* (cistern), adjoining the Hall of the Abencerrages, like the *Women's Apartments* in the upper story of the Court of the Lions, are seldom shown. — A passage adjoining the cistern led to the remains of the Ráuda or *Royal Sepulchral Chapel* (closed). This building, apparently erected by Mohammed V., consisted of an ante-room and three chambers with the tombs of *Mohammed II.*, *Abu'l-Walíd Ismá'íl*, and *Yûsuf III.* The alabaster tombstones *(losas)* were discovered in 1574 (comp. p. 405). Another passage connected the chapel with the upper floor of the Palace of the Court of the Lions.

The **Sala de la Justicia** or *Sala del Tribunal*, more correctly termed the *Sala de los Reyes*, to the S.E., is one of the most interesting apartments adjoining the Lion Court. The usual name rests on the groundless assumption that the sultans dispensed justice here. The hall, which is divided into several sections and is roofed by stalactite arches, is adjoined by alcoves. It is entered from the Court of the Lions by three archways, each divided by two columns. With its honeycomb vaulting and stalactite arches, the hall resembles a fantastic grotto. It has been repeatedly restored, and during the building of the church of Santa Maria (p. 408) it served as a Christian chapel.

The three lateral recesses corresponding to the three domed chambers display some pictures of the beginning of the 15th cent., painted on leather nailed to wooden panels ($2^3/_4$ in. thick). Those in the central alcove are painted on a golden background, the others on dark-blue dotted with golden stars. The contours are outlined in black, while the flat surfaces are generally filled in with one colour only. At a later period the pictures, which have darkened by age, received a coating of linseed-oil. The ten bearded Moslems in the painting of the central alcove are probably portraits of the rulers of Granada from Mohammed I. to Abu Sa'îd, 'the Red' (d. 1362). According to other authorities they represent a Moorish council *(mexuar)*. The other two paintings represent scenes of the chase and of chivalry.

In the central alcove now stands a Moorish *Water Trough (pila;* No. 4), long preserved at the foot of the Torre de la Vela (p. 399) and adorned with reliefs of eagles, lions devouring stags, and the like. The inscription (1305) refers to Mohammed III. To judge from the stylistic similarity of its reliefs to those of the water-trough in the National Museum at Madrid, we have here probably to do with a copy of an earlier work. — In the alcoves at the S.W. end of the hall are five *Slabs of Alabaster* (Nos. 1-3, 17, 18) from the royal tombs of the Ráuda (see above).

A narrow passage *(pasadizo)* on the N.E. side of the Lion Court, opposite the Hall of the Abencerrages, ascends to the —

Room of the Two Sisters *(Sala de las Dos Hermanas)*, which lies in the same axis as the *Sala de los Ajimeces* and the *Mirador de Daraxa* (p. 405), two other rooms situated at a little higher level.

This suite of rooms seems to have formed the winter residence of the Sultana. The main room, ascribed to *Aben Cencid* (p. 402), takes its name from two large and equal-sized slabs of white marble

(losas) forming part of the pavement. The decoration of the Alhambra probably reaches its artistic zenith in this room. The wooden doors and the mural decoration in stucco should be observed. The great glory of the room is, however, the honeycomb vaulting, the largest of all Arab roofs of the kind, containing, it is alleged, no fewer than 5000 cells, each differing from the others and yet all combining to form one whole of indescribable symmetry and beauty.

'The walls are broken by niches flanked with graceful columns. At every corner stalactite pendants and fantastic cell-formations hang from the roof, converting the square hall into a polygon. Above this soars the dome, formed of innumerable tiny and multiform cells, looking as if the architect had been helped in his work by a swarm of bees. One cell breaks into the other, climbs over its head, and is in its turn used as the frame-work by which a third mounts still higher. And these countless bells and domelets are not content to soar upwards in a simple pyramidal form, but are diverted by a frolicsome fancy into détours of the boldest kind. The roof doubles back on itself, follows the bizarre humours of its creator, and forms large vaults out of the combination of smaller, till at last the apex is attained. The walls are adorned with equal picturesqueness and fantasy. The lower part is covered with dados gay with the involved convolutions of red, green, and blue azulejos. Above these are brilliant embroideries on a ground of plaster lace-work.'

In one corner of the room is the famous two-handled **Alhambra Vase* ('el jarro de la Alhambra'), which an ancient tradition avers to have been found in the palace filled with gold. From the 17th cent. until recently it stood in the Jardin de los Adarves (p. 399). It is 4 ft. 4 in. in height, dates from 1320, and is exquisitely enamelled in white, blue, and gold. The animals figured on it are apparently meant for gazelles. There are similar vases in the National Museum at Madrid (p. 89), in St. Petersburg, and in Stockholm.

The *Sala de los Ajimeces* has two 'ajimeces' (N.E.) and a fine ceiling. To the left is a passage, leading to the Peinador de la Reina (p. 407) and the Patio de la Reja (p. 407). In front of us is the entrance to the so-called —

***Mirador de Daraxa**, a charming little chamber with three tall windows reaching down almost to the floor, the wooden jalousies *(celosías)* of which were adorned with coloured crystals. They formerly looked out on the inner garden of the palace, but they now give on the attractive *Patio de Daraxa* (p. 406). The name Daraxa, meaning 'vestibule', has been unaccountably metamorphosed into *Lindaraja;* and thus Washington Irving (comp. p. 396) was led to speculate about an imaginary Moorish beauty, Lindaraxa.

An inscription in the room runs: 'In these rooms so much magnificence presents itself to the gazer, that the eye is taken captive and the mind confused. — Light and colour are so distributed here, that you may look upon them at the same time as one and yet as different'.

We now return through the Court of the Lions to the Court of the Myrtles and descend on its N.W. side, as indicated at p. 401, through the ***Zaguan***, to the **Patio del Mexuar**, which lies 13 ft. below the level of the large court. This, the oldest part of the Alhambra, generally but groundlessly named the *Patio de la Mezquita*, consists

of small and unadorned chambers. On its N.E. side is a well-proportioned *Atrium;* the horseshoe arch above the columns dates from 1522. Beyond this lies the *Cuarto Dorado*, the Mudéjar ornamentation of which also dates no farther back than the reign of Charles V.

The **Mexuar** (Arab. *meshwâr*, council-chamber), now used as a *Capilla*, was reconstructed for its new function in 1537-44 but was not actually used as the palace-chapel till 1629 (comp. p. 404). In the Moorish period this may have been an audience chamber; and the king, or the cadi as his representative, also administered justice here. In the *Gallery*, which was then probably entered from the Cuarto Dorado, the ruler assembled the most eminent of his people as a council of state.

The *Altar* is apparently an old chimney-piece, purchased at Genoa in 1546 for the palace of Charles V. The figures of Abundantia (formerly taken for nymphs), placed in the corner near by, formed part of its plastic adornment, as did also the relief of Leda with the swan. The altar-piece, an Adoration of the Magi, dates from 1630.

A modern door leads from the Mexuar to the old Moorish Chapel (*Mosala al Aidi)*, built by Mohammed V. The *Mihrâb*, or prayer-niche (comp. p. 360), is directed towards the S.E. This chapel formed part of the *Cuarto de Machuca* (p. 399), which lay to the N.W. of the Patio del Mexuar. Scarcely anything now remains of it, and the site is occupied by gardens.

We return to the Christian chapel and cross the Mexuar Court obliquely to the **Viaducto**, an underground passage leading to the Patio de la Reja (p. 407).

The 'Viaduct' forms the approach to the *Cellars* below the Torre de Comares, once occupied by the keepers of the palace, and to the *Sala de las Ninfas*, below the Sala de la Barca and so called from the two above-mentioned statues, which were formerly kept here. It also led to the *Passage* that ran round the inside of the walls of the whole enclosure for the use of the sentinels and other defenders.

At the end of the viaduct we turn to the right and reach the ***Baths** *(Baños)*, extensive underground apartments, constructed by Yûsuf I. to the N.E. of the Court of the Myrtles. We first enter the *Sala de las Camas* or *de los Divanes*, used for undressing and for reposing after the bath. It contains a gallery for singers and two alcoves for couches (freely restored). The inscriptions and the mural decorations are modern. More interesting are the slender columns supporting the superstructure, the Moorish fountain, and the mosaic flooring. This room is followed by the *Baths* themselves, with marble tubs and a main room corresponding to the Roman Tepidarium. The heating apparatus *(calorífero)* has been destroyed.

From the Sala de las Camas we turn to the right into the ***Patio de Daraxa** (p. 405), a charming court shaded by orange-trees. The *Fountain*, placed here in 1626, was probably brought from the Patio del Mexuar (p. 405). The upper basin, with a long inscription, is Moorish, but the lower part dates from the 16th century.

Between the Patio de Daraxa and the Torre de Comares (p. 402

lies the small **Patio de la Reja**, built in 1654-55 and taking its name from the window-grilles in the upper story. It is adorned with a fountain and four cypresses. — The staircase in the N. corner leads to the Sala de los Embajadores (p. 402). To the right we proceed through a modern room to the CORREDORES MODERNOS, connecting the Sala de los Embajadores with the Peinador de la Reina.

The ***Peinador de la Reina** ('Queen's Dressing Room' or 'Boudoir'), in the upper story of Yûsuf I.'s *Torre de Peinador*, also owes its existence to Charles V. The attractive grotesques (partly restored in 1624) and the scenes from the campaign against Tunis (1535; sadly scratched) are by *Julio de Aquiles* and *Alexander Mayner* (1539-46), whose other works in the Alhambra have perished. The view is superb. The marble slab drilled with 16 holes, in a corner of the room, is said to have been used for the admission of perfumes but may be a primitive form of 'register' for hot air.

The large ***Palace of Charles V.** (Pl. 17; E, 2), to the S.W. of the Moorish Palace of the Alhambra, was a result of Charles V.'s visit to Granada (comp. p. 395). It was as early as 1526 that, by his instructions, *Pedro Machuca*, an artist who had formed himself at Rome under the influence of Raphael, made the design for the magnificent, though never completed building. The style resembled that prevalent in Italy at the height of the Renaissance. The cost was defrayed with the tribute paid by the Moors for certain immunities and privileges and with a new poll-tax levied from them. At the time of Machuca's death (1550) the façades (but not the portals) and the foundation-walls of the interior were complete. His son *Luis Machuca* (d. 1572) continued the building in the reign of Philp II. and began the magnificent colonnaded court that Pedro had designed. The uprising of the Moriscoes (1568) interrupted the work for 15 years. The subsequent operations were carried on under the superintendence (successively) of *Juan de Orea*, *Juan de Mijares*, and *Pedro Velasco*. The S. portal is by *Nic. da Corte* (p. liv). After the completion of the colonnaded court in 1616, building operations finally ceased. The roof was never finished, and among the other portions that remained on paper only were the great triumphal arch on the S. side and the octagonal chapel in the N.E. angle, the dome of which was to rise above all the other buildings of the Alhambra.

The building forms an imposing qnadrangle, 207 ft. square and 53 ft. in height. On the S. and W. are two handsome portals. The groundfloor of rustica masonry is snrmounted hy an upper floor with Ionic pilasters between the richly ornamented windows, bearing a Doric cornice. The bases of the pilasters are adorned with the insignia of the Golden Fleece and the imperial motto alternately. The portals (some of the work on which is very fine), the panelling and wall-coverings, and the ornamentation and sculptnres in serpentine from the Sierra Nevada or the marble of Macael (p. 383) and the Sierra de Elvira, are due, according to the records of the Archives, to *Juan de Orea*, *Antonio de Leval*, *Juan de Cabillana*, *Andrés de Ocampo*, *Niccoló da Corte*, and other artists. Among the best of these works are the *Reliefs with scenes of battle, allegorical represen-

tations with the labours of Hercules, marine deities, trophies, and winged genii.

The INTERIOR (entr., see p. 401) consists of a series of rooms built round a large central **Court*, which is circular in form, with a diameter of 102 ft. The lower stage of the arcade surrounding this court is in the Doric style, the upper in the Ionic (32 columns). The main staircase, completed in 1635, is in the N.W. angle.

To the S.E. of Charles V.'s palace, on the other side of the Plaza de los Alămos, stands the insignificant church of **Santa Maria** (Pl. 18; E, F, 2), a Renaissance edifice built by *Juan de Orea* (p. 407) and *Ambrosio de Vico* (p. 382) in 1581-1618, with the aid of a design by Herrera. It occupies part of the site of the small *Mezquita Real*, built by Mohammed III. (p. 350) and removed as insecure in 1576. The first mass after the fall of Granada was read in this mosque.

An ancient Visigothic inscription on a slab of white marble, let into the S. wall of the church, above the second door, records the erection of the churches of SS. Stephen, Vincent, and John at Nativola (p. 379) under *Kings Witeric* and *Reccared*. A stone column, erected in 1590, commemorates the death of two Christian martyrs in 1397.

The Calle Real, to the S. of Santa Maria, leads to the Alhambra Alta (p. 394). At No. 43 are the scanty remains of a small *Moorish Bath*, built by Mohammed III. and destroyed about 1534. — Farther on in the same direction lies the *Convento de San Francisco* (Pl. 19; F, 2), the oldest convent in Granada, built in 1493-95 and modernized in the 18th century. The capilla mayor of the church, with an arch like those in the Sala de la Justicia (p. 404), originally formed a room of a *Moorish Palace* of the time of Mohammed V. The 'Catholic Kings' were laid in the vault below the choir and were not removed to their present resting-place (p. 385) till 1521.

To the N. of Santa Maria we cross the Alameda, passing (left) the ruins of the Ráuda (p. 404) and the outside wall of the Court of the Lions, and then descend to the left between walls. This brings us to a group of ruinous cottages, with a few Moorish remains, and to the *Torre de las Damas* (Pl. 20; E, 2), a fortified tower, probably dating from the reign of Yûsuf I. The interior has been totally changed. — A few paces to the E. lies the **Carmen de Arratia**, a villa in a charming garden, once occupied (according to an inscription) by *Estacio de Bracamonte*, 'Escudero' of Count Tendilla (p. 395), and now in private hands. Within the garden-gate (above which is the inscription: 'Mezquita Arabe de la Alhambra') are two large lions from the façade of a Moorish hospital, torn down in 1843. The lions, made of limestone from the Sierra de Elvira, resemble those in the Court of the Lions. Incorporated with the villa is a tiny *Moorish Chapel* (13½ ft. × 10 ft.), with an elegant prayer-niche, also dating from the time of Yûsuf I. A side-room contains an inscription. Fine view of the valley of the Darro.

Farther on in the same direction we reach the *Torre de los Picos* (Pl. 21; F, 2), so named from its battlements. To the right of the tower, above a bastion *(baluarte)*, is the **Puerta de Hierro** (Pl. 22;

F, 2), or 'Iron Gate', restored under the 'Catholic Kings'. It opens on the Cuesta del Rey Chico (p. 388) and the path formerly leading from it to the Generalife (direct path, see p. 410).

Continuing to follow the line of the walls and the passage behind them (p. 408) along the top of the plateau, we pass the *Torre del Candil* and reach the ***Torre de la Cautiva** (Pl. 23; F, 2), built by Yûsuf I. and restored in 1873-76. Its name is derived from a mistaken modern idea that Isabel de Solis (p. 380) was kept here as a 'captive'. It contains a charming anteroom with a fountain, and a larger room, the decorations of which vie with the best in the Alhambra. — The ***Torre de las Infantas** (Pl. 24; F, 2), built under Mohammed VII. (comp. p. 395), contains a lofty hall, with alcoves and a fountain. On the groundfloor are a vaulted zaguan and rooms for the guard. The flat roof *(azotéa)* affords a delightful view. — The *Torre del Agua* (Pl. 25; F, 2), or Water Tower, contains a small reservoir for the aqueduct of the Alhambra (comp. p. 397).

At the upper end of the Cuesta del Rey Chico (see above), to the left, is the modern Puerta Exterior (Pl. 27; F, 2) of the *Generalife* (p. 410). To the right is a road leading to the Alhambra hotels and the Alhambra Park. On this road, partly hidden by the Hotel Siete Suelos, lies the **Puerta de los Siete Suelos** (Pl. 26, F 2; 'Gate of the Seven Floors'), the Moorish *Bîb al-Godor*, the gate by which Boabdil is said to have left the Alhambra and which was walled up at his request. The towers were originally 72 ft. high. The gate stands on a bastion, the subterranean passages of which gave rise to the rumours of hidden treasures used by *W. Irving* in his tales.

Near the Washington Irving Hotel is the entrance to the VILLA DE LOS MARTIRES (Pl. G, 2) or *Villa Calderon*, finely situated on the top of the Monte Mauror. It has lately been purchased by *M. Mersmann*, a Belgian mine-owner, who seldom grants admittance. Its name, like that of the *Campo de los Mártires* (Pl. F, 3), refers to the Christian captives employed in the building of the Alhambra, who were confined at night, with fetters on their ancles, in the underground silos or mazmorras (p. 315) constructed here by Mohammed I.

From the Campo de los Mártires to the *Plaza de Santo Domingo*, see p. 392; to the *Paseo de la Bomba*, see p. 394.

c. The Generalife.

At the foot of the *Cerro de Sol*, to the E. of the Alhambra Hill and about 165 ft. above it, lies the ***Palacio de Generalife** (Pl. E, F, 1; adm., see p. 378), the celebrated summer-residence of the Moorish princes. The name of Generalife or *Ginalarife* is a corruption of the Arabic *Djennat al-'Arîf* ('garden of 'Arif' or, perhaps, 'of the architect') and doubtless commemorates its original owner. According to an Arabic inscription in the interior the palace was

renovated by *Abu'l-Walîd Ismaʿîl;* and in 1494 et seq. it received, by command of Isabella the Catholic, an addition of two stories, which have largely disappeared, and was surrounded by new buildings. After the death of the Alcaide *Don Pedro de Granada* (d. 1565), said to be a direct descendant of *Ibn Hûd* (p. 380), the so-called *Marquéses de Granada* held the office of superintendent of the Generalife until quite recent times. The present owner is the *Marquesa de Campotéjar* (p. 392). The interior of the palace is very dilapidated and largely spoiled by reconstruction. The original decorations, dating about half-a-century earlier than those of the main halls of the Alhambra, are for the most part covered with whitewash.

The old approach, mentioned at p. 409, placed the Generalife in direct communication with the Alhambra. The palace was entered through two *Courts*, now mainly built up, and by a well-preserved *Gateway* on the W. side, bearing the symbolic key (p. 398).

From the modern *Puerta Exterior de Generalife* (Pl. 27; F, 2), where visitors ring, a footpath, lined with clipped cypresses and commanding beautiful views, leads to the *New Entrance* (Pl. 28; F, 1), on the S. side of the building.

This entrance gives on a picturesque Court (160 ft. × 42 ft.), which is still diversified as in the days of the Moors with myrtles and orange-trees and intersected by the aqueduct of the Alhambra. The buildings on the E. side date from the 16th century. The W. side is bounded by a *Portico* of 18 pointed arches, the middle door of which leads to a *Mirador* (Arab. *manzar*, 'belvedere'), now used as a chapel. On the N. side is an *Arcade* of five arches, beyond which is a *Portal*, with three arches, bearing the above-mentioned inscription. This leads to an oblong Hall, 42½ ft. in length, with alcoves at each end. Behind the hall is a smaller square Room, the balcony of which affords a fine view of the valley of the Darro. — The *Sala de los Reyes* and the *Sala de los Retratos*, to the right and left of the room with the balcony, contain mediocre portraits of Spanish sovereigns since Ferdinand and Isabella and also 14 alleged portraits of the so-called Marqueses de Granada, chiefly copies of the 17th century. No. 12 is said to represent Boabdil (?).

The *Garden of the Generalife, to the E. of and above the main building, is one of the most interesting survivals of the Moorish period, resembling, with its terraces, grottoes, water-works, and clipped hedges, an Italian villa of the late Renaissance. We first enter the *Patio de los Cipreses*, with an arcade of 1584-86 and a pond shaded by venerable and gigantic cypresses. Under the *Ciprés de la Sulʿana*, 600 years old, is supposed to have taken place the imaginary tryst between the wife of Boabdil and Hamet the Abencerrage (p. 403). — The *Camino de las Cascadas*, a well-preserved flight of Moorish steps, with runlets for water on the top of its balustrades, ascends to the upper part of the garden. Here stands a **Mirador* (Pl. 29; F, 1), erected in 1836 and commanding an

extensive view of Granada, the Alhambra, and the valley of the Darro.

The **Silla del Moro** (Pl. F, 1), a knoll 5 min. above the Mirador and affording a similar view, is supposed to be the site of a mosque, converted into the Christian *Ermita de Santa Elĕna.* — Hard by runs the aqueduct of the Alhambra (p. 396), and in the vicinity are the *Albercón de las Damas* and other relics of Moorish tanks. One of the draw-wells *(noria)* has a depth of 194 ft. The sumptuous *Palace of Daralharosa* may also have occupied this site. — A little farther to the S. are the *Aljibe de la Lluvia*, a large cistern still in use, and the *Albercón del Negro*, a tank 130 ft. long and 58 ft. wide.

About $^2/_3$ M. to the S.E. of the Generalife lies the **Cementerio** (Pl. H, 1), which was laid out in 1804. It contains many niche-graves (p. 255) and affords a view of the Sierra Nevada. — Some scanty remains of the Moorish *Palacio de los Alixares* were found in this neighbourhood in 1890. About $1^1/_4$ M. farther on, on the way down to the valley of the Genil, are the remains of the palace of *Dâr al-Wîd* ('river palace'), commonly known as the *Casa de las Gallinas.*

d. Excursions from Granada.

Drives. To the *Llanos de Armilla*, an unfruitful section of the vega, commanding a good view of the city and the Sierra Nevada (there and back 2 hrs.). — To the villages of *Huelor*, *Cajar*, and *La Zubia*, a round of 3 hrs. It was at La Zubia that Isabella the Catholic, according to the story, had to take refuge from the Moors in a laurel-bush. — To *Viznar*, at the base of the *Sierra de Alfacar* (2 hrs.); thence on foot to (1 hr.) the *Fuente Grande.* A walk of 3 hrs. more reaches a stalactite cavern.

Excursion to the Upper Valley of the Genil (2 days). We drive viâ *Cenes* to (5 M.) the *Wilhelmi Paper Mill*, situated at the confluence of the *Aguas Blancas* with the Genil. We then proceed on foot through the picturesque and narrow valley to *Panos* and (10 M.) **Güejar,** a village noted for its excellent drinking-water. The hill above commands a good view of the *Alcazâba* and the Mulhacen (see below); and a still more extensive prospect is obtained from the (2 hrs.) *Cerro Calal*, to the N. of Güejar. — Next morning we proceed to the ($^3/_4$ hr.) foundry of *Martinele*, at the mouth of the *Maitena*, to the (20 min.) smelting-work of *Jacón*, and to (1 hr.) the *Barranco de San Juan*, where luncheon may be taken. Thence we go on to (2 hrs.) the mines of *Estrella*, enjoying a view of the Alcazâba about halfway. In $^3/_4$ hr. more we reach the *Justicia Mine*, where accommodation may possibly be obtained at the manager's. Near the shaft on the right bank is a waterfall of some size. Another $^1/_2$ hr. brings us to the ***Valle de Infierno,** a narrow ravine in which the two sources of the Genil unite. The grandly imposing mountain-background is best surveyed from the steep hill $^1/_4$ hr. to the right of the path.

Excursions in the Sierra Nevada (practicable in summer only). Guides and mules (4-5 p. per day and keep of driver) may be obtained at the hotels. Tents, rugs or blankets, snow-veils, and provisions must all be brought from Granada. — The ascent of the ***Picacho de Veleta** (11,385 ft.) takes two days. Starting early in the morning, we ascend the Camino de los Neveros (p. 393) and in about 4 hrs. reach the spot for luncheon, under the rocky ridge of *El Dornajo* (6930 ft.). We then pass the *Peñon de San Francisco* (8460 ft.) and reach the high valley with the *Laguna de las Yezuas* (9744 ft.), a mountain-lake on the banks of which the night is spent. An early start on the second day brings us in $3^1/_2$ hrs. to the top, which commands a magnificent panorama of the Sierra Nevada and of the abyss of the Corral de Veleta, filled with ice and snow. In clear weather the Sierra Morena is visible to the N. and the Atlas Mts. to the S., beyond the Mediterranean.

The view from the **Cerro de Mulhacen** (*i.e. Muley Hassan;* 11,420 ft.), the highest summit of the Sierra Nevada, is not so imposing, but the rest

of the excursion is more enjoyable (4 days). 1st Day: To the *Valle de Infierno* (p. 411) and thence to the mountain-valley of *Vacares* (ca. 9200 ft.), where the night is passed. Here we have a grand retrospect of the three peaks of the *Alcazaba* (10,435 ft.); to the left rises the massive Mulhacen, more in the foreground the Picacho de Veleta. — 2nd Day: We ascend on foot, by a somewhat trying route, to (7-9 hrs.) the top of the Mulhacen, while the mules are sent round to meet us. The night is spent on the S. slope. — 3rd Day: We descend past the Moorish-looking villages of *Capileira* (4760 ft.), *Bubion* (4315 ft.), and *Pampaneira* (3625 ft.), in the *Valleys of Alpujarras*, to the fertile *Valley of Poqueira* and on to the small chalybeate baths of **Lanjaron** (2230 ft.), which lies, with its ruined castle and groves of oranges and chestnuts, under the snow-clad summit of the *Cerro Caballo* (10,390 ft.). — 4th Day. By the highroad back to (25 M.) Granada (diligence thrice weekly in about 6 hrs.).

47. From Bobadilla *(Cordova, Granada, Malaga)* to Gibraltar viâ Ronda and Algeciras.

Railway to (111 M.) *Algeciras* in 5¼ hrs. (one through-train daily; fares, including ferry, 25 p., 18 p. 65, 11 p. 70 c.). There are also several local trains. The railway, belonging to an English company, has excellent carriages. Ronda is one of the most interesting towns in Spain; and the scenery between Ronda and Algeciras is attractive. — From the pier at *Algeciras Puerto* STEAMBOATS, connecting with the trains, cross 6 times daily to *Gibraltar* in 25 min. (fares 1 p. 50 c., 1 p.). Comp. p. xix.

Bobadilla, see p. 365. — The train traverses a featureless plateau to (9 M.) *Campillos*, and then intersects the last N. spurs of the mountains of S. Andalusia. — 13½ M. *Teba*. The little town is picturesquely situated amid the limestone mountains, about 1 M. to the left, and is visible for some time after we leave the station. The Empress Eugenie is Countess of Teba.

Beyond (20 M.) *Almargen* a dreary, water-furrowed hill-district appears to the right, resembling the plateau of Baza and Guadix (p. 345). We cross several ranges of hills. 26 M. *Cañete la Real.* — The railway enters the valley of the *Guadalete* (p. 468) and then ascends to the S., between limestone hills, to the high-lying plateau of (33½ M.) *Setenil.* — We now pass a small lake (left) and traverse an undulating district with groves of cork-trees. 38 M. *Parchite.* Farther on we have a fine view of the mountains of Ronda and ascend through the olive-groves to its vega. The station of (44 M.) *Ronda* lies to the E. of the town.

Ronda. — **Hotels.** *NEW STATION HOTEL, in connection with the *Railway Refreshment Rooms*, good food; HOT. GIBRALTAR, Plaza Alarcón 5, pens. 12 p., variously judged; FONDA RONDEÑA, unpretending, pens. with wine 7-8 p.; HOT. AMERICA, pens. 9-10 p., omn. 1 p., mediocre. — *Donkey*, with side-saddle, 3 p. per hour.

Ronda (2460 ft.), a pleasant country-town with about 19,300 inhab., is picturesquely situated in the midst of a magnificent amphitheatre of mountains. To the N.W. is the *Sierra de Grazalema*, with the five-peaked *Cerro de San Cristóbal* (5630 ft.); to the S.W., the *Sierra de Libar* (p. 372); to the S., the *Sierra de Ronda* and *Sierra de Estepona;* to the S.E., the *Sierra de Tolox* (6290 ft.). From the wide

and fertile vega at the base of these mountains rises an isolated hill, which on the W. and N.W. descends in almost perpendicular precipices, while it is rent in twain by a chasm, 300 ft. wide and 530 ft. deep, formed by the river *Guadalevin*, which rises in the Sierra de Tolox. The OLD TOWN, built by the Moors on the site of the Roman *Arunda* and partly with the stones of Acinipo (p. 414), occupies the S. point of this hill, the only access to which (S.) is guarded by the Alcazaba. At its foot has arisen the small *Barrio de San Francisco*. The N. end of the hill is occupied by the NEW TOWN, or *Mercadillo*, founded by the 'Catholic Kings' on the surrender of Ronda (May 20th, 1485), which fell after a bombardment of 20 days. — The inhabitants long had the fame of being the most daring smugglers and the most dexterus horse-tamers in S. Spain. The once considerable manufactures of Ronda have almost died out, and its chief sources of revenue are flour-milling, fruit-growing, and the production of excellent white wines. In consequence of its lofty situation Ronda enjoys a fresh and salubrious climate, and it is one of the favourite points for excursions from Gibraltar.

From the railway-station a new road leads to the W. to (1/2 M.) the new town, with its straight and monotonous streets, its low, whitewashed houses, and three of the hotels. Nearly opposite the point where we reach the main street stands the *Plaza de Toros*, in which bull-fights are held during the Feria (May 20-22nd), one of the most interesting annual fairs in Spain. At the end of the performance the dead bodies of the horses are simply thrown over the neighbouring precipice into the valley of the Guadalevin and left to be devoured by birds of prey. — A little to the N. lies the *ALAMEDA, with its pleasant grounds. The railed-in platforms on its W. side command a splendid view of the old town, the vega, the river 600 ft. below us, and the lofty mountains.

We return to the main street and turn to the S. to the (3 min.) imposing **TAJO (*i.e.* 'cutting', 'gorge'; 350 ft. deep) of the Guadalevin, filled with the spray of the foaming river. At its narrowest point (230 ft.) it is crossed by the *Puente Nuevo*, a bridge of one bold span, constructed in 1761 by *José Martin de Alduguela* of Malaga. The bridge affords splendid views of the vertical sides of the ravine and the rock-choked bed of the river. The E. bank is partly overgrown by cactus, while on the W. side are a number of mills, past which the river hurries in a series of boiling rapids and cascades.

From the open space in the old town, just above the bridge, we reach in a straight direction the church of *Santa Maria la Mayor* and the *Alcazaba* (p. 414). To the right is the way to *Campillo* and the mills (p. 414). — To the left is the Calle del Puente Viejo, leading to the (2 min.) CASA DEL REY MORO (No. 17), with its view-terrace overlooking the Tajo. The *Mina*, an underground staircase of 365 steps descending to the river, was hewn out by

the Moors to obviate the danger of a water-famine in case of a siege (fee 1/2-1 p.). The street continues to descend, passing (1 min.) the *Casa del Marques de Salvatierra*, with its singular Renaissance portal, to the two lower Tajo bridges, the *Puente de San Miguel* and the Moorish *Puente Viejo*.

From the latter bridge we ascend to the S. by a stony path skirting the E. margin of the old town, here still for the most part sheltered by well-preserved Arab walls and towers. In 10 min. we reach a road descending to the church of *Espíritu Santo* and the *Barrio de San Francisco* (p. 413). An ascent of 1 min. hence brings us to the Moorish *Alcazaba* (view), laid in ruins by the French in 1808.

A few hundred yards to the N. is a plaza with a column to the memory of *Vicente de Espinel* (1550-1624), a poet and musician who was born at Ronda. Adjacent is the interesting church of Santa Maria la Mayor, originally a Moorish mosque and still retaining some of its Moorish cupolas. The Gothic aisles and the lofty plateresque capilla mayor were later additions. The Renaissance choir-stalls are adorned with 24 good figures of saints and reliefs of the Annunciation, Visitation, and Marriage of the Virgin.

The Calle de la Caridad leads from the S.W. angle of this plaza to (2 min.) another small square, on the left side of which (No. 6) stands the *Casa de Mondragón*, a Renaissance edifice with two attractive courts and several good wooden ceilings in the Mudéjar style. From the balcony and the two terraces we look almost sheer down into the abyss of the Tajo (fee 50 c.).

Beyond this house we descend to the left to visit the *Campillo*, a shady plaza on the W. border of the old town, affording a good view of the bull-ring and of part of the new town.

We may now return to the (3 min.) Puente Nuevo (p. 413) and the new town, or we may descend to the left, on the W. side of the hill, to the Mills *(Molinos)* on the Guadalevin. The easy main path leads circuitously to (1/2 hr.) the *Lower Mills*. A narrow path, diverging to the right at the first bend, leads to (5 min.) the *Upper Mill*, which commands a fine view of the Puente Nuevo and the falls of the Guadalevin. The path leading hence to (20 min.) the lower mills is partly cut in the rock and should not be attempted by those with any tendency to dizziness.

Excursions. The ruins of the originally Iberian and afterwards Roman town of *Acinipo* or *Ronda la Vieja*, with important remains of an amphitheatre, lie 7 1/2 M. to the N. The view reaches on the N. to the Sierra Morena. In the vicinity of Ronda lay also the vanished town of *Munda*, where Cæsar defeated the sons of Pompey on March 17th, B.C. 45. Its name lingers in that of the 'Fields of Monda'. — The *Cueva del Gato* may be visited from Ronda on horseback (2 hrs.) or from Benaoján (p. 415).

The Railway to Algeciras runs at first towards the N. To the left we see the lower part of the line, with the station of Montejaque (p. 415). — 48 1/2 M. *Arriate*. The railway then sweeps round to the S.W. and sinks into the valley of the Guadalevin, which below Ronda takes the name of *Guadiaro*. — 54 1/2 M.

Montejaque lies to the right, at the base of the *Sierra de Libar*, along the steep flanks of which the railway runs. To the right is the *Cueva del Gato* ('cat's cave'), a large stalactite cavern traversed by a brook. — 58 M. *Benaoján*. Two tunnels are passed through, beyond the first of which we cross to the left bank of the river, here closely hemmed in. Fine specimens of the palmetto palm are seen. — 62 M. *Jimera*, with rich groves of olives and oranges. — 68 M. *Cortes*, in a plain with numerous olives and almond-trees.

The Guadiaro forces its circuitous way through the steep heights of the *Sierra de Ronda*, while the railway passes from bank to bank by tunnels and bridges. The romantic **Guadiaro Gorge*, the narrowest part, is reached beyond the eighth tunnel. On emerging from the next tunnel we enjoy a grand view (left) of the mouth of the gorge, seen to still greater advantage by the traveller in the reverse direction. Four tunnels.

75 M. **Gaucin.** The little town of this name (2034 ft.; *Parador de los Ingleses*) lies high up in the mountains, 5½ M. to the E. It has the ruins of a Moorish castle and commands a fine, though distant view of Gibraltar, the sea, and the coast of Africa. Pop. 4445. — The train crosses a bridge 100 ft. above the river and runs high above the right bank through a tunnel and several cuttings. 81 M. *San Pablo*, the first place in the *Campo de Gibraltar*, lies amid oak-grown hills.

84 M. **Jimena de la Frontera** is the station for the small town of the same name (7700 inhab.), which occupies the site of the Iberian *Oba*, 2 M. to the W., on the hillside beyond the streamlet of *Hosgarganta*. It also contains an old Moorish castle and is a favourite excursion from Gibraltar. At the foot of the hill is the sanctuary of *Nuestra Señora de los Angĕles*, with a venerable stone image of the Virgin.

We cross the Hosgarganta. To the left, in the distance, rises the *Sierra de Estepona* or *Sierra Bermeja*. — 91 M. *Castellar*, a decayed Moorish fortress, lies 3 M. to the W., on a hill between the Hosgarganta and the *Guadarranque*. The road to it ascends by flights of steps.

The hilly district between the Guadiaro and the Guadarranque is celebrated for its cork-woods *(Quercus suber)*. To the right lie the convent and (97 M.) station of *Almoraima*. The former, founded in 1603 and now private property, is much frequented by the rural population on May 3rd.

101 M. **San Roque** *(Gavarron Hotel; Casmona;* Brit. Vice-Consul, *G. F. Cornwell)*. The small city (7800 inhab.), not visible from the railway, lies on a ridge to the N. of the Bay of Algeciras (p. 416) and was built, like Los Barrios and the new quarter of Algeciras, by the Spaniards who left Gibraltar after 1704 (p. 420). Many English families, from Gibraltar, spend the summer here. — To the left appears the wide Bay of Algeciras, with the limestone

precipices of Gibraltar and the African coast with the Sierra Bullones (p. 423). We cross the Guadarranque near its mouth, where, on the farm of *El Rocadillo*, are some low mounds, marking the site of the ancient town of *Carteia* (p. 419). — 105 M. *Los Barrios;* the place is 2½ M. to the W. of the railway. — We pass under an arch of the old Moorish aqueduct of Algeciras, cross the river *Palmones*, and descend in a wide sweep to the S. to (110¼ M.) *Algeciras-Estación*, the main station, and (111 M.) *Algeciras-Puerto*, the harbour station.

Algeciras. — **Hotels** (comp. p. xxii). New Railway Terminus Hotel, first-class; Hotel de la Marina & Victoria, pens. 8 p.; Hot. Calpe, similar.

Steamers. The railway-steamers (p. 412) *Elvira*, *Margarita*, and *Enrique* ply five times daily to (6 M.) *Gibraltar* (1 p. 50 c., 1 p.). A steamer also runs to *Ceuta* daily, and another to *Tangier* thrice a week. — **Diligence** to *San Fernando* (Cadiz), see p. 471.

British Vice-Consul, *Capt. C. F. Cromie* (also Lloyd's Agent).

Algeciras, a town with 12,780 inhab., lies on the W. side of the Bay of Algeciras, between the last S.E. outliers of the *Sierra de los Gazúles*. The modern town and harbour are separated by the *Miel* (S.) from the scanty remains of *Old Algeciras*, which was founded by the Moors in 713, two years after their first invasion of Spain (p. 420). The Moorish name, *al-Gezîra al-Khadrâ* ('green island'), is also preserved in the *Isla Verde* lying opposite the town. In 1344 Algeciras was taken from the Moors by Alfonso XI. of Castile, but it was recaptured in 1368 by Mohammed V. of Granada and almost totally destroyed. In 1704 the town was re-colonized by the Spaniards who left Gibraltar, and in 1760 it was considerably enlarged by Charles III. It has now, however, almost no trade or industry, except in cork from the forests of Andalusia.

The Ferry to Gibraltar (½ hr.) affords a fine view of the rock of Gibraltar and of the Sierra Bullones, in Africa, to the S.

Gibraltar. — **Hotels.** *Hôtel Cecil, Waterport St., pens. 10-14*s.*; *Hôt. Bristol, Cathedral Square, quietly and pleasantly situated; Hôtel Europa, New Mole Parade, in an open situation on the S. side of the town, 1½ M. from the pier, well adapted for a stay; Grand Hôtel, pens. from 10*s.*; Hôtel Royal, these three all in Waterport Street. — Less pretending: Hôtel Continental, Waterport Street, good rooms; Calpe Hotel, Waterport Street. In spite of their comparatively high prices, few of these hotels are quite up to modern requirements. Bargaining is advisable in most cases. Table wine is charged extra. English money is generally demanded in payment, though the landlords give nothing but Spanish money in change. — Lodging Houses. *Carlton House*, Scud Hill South; *Henry House*, King's Yard Lane; **Rugby House*, Prince Edward's Ramp; *New Family House*, Governor's St.

Restaurants at the *Royal* and *Grand Hotels*. — *Café Universal*, Waterport Street; *Imperial*, Governor's Street. — The *Glass Barrel* is a beer-house frequented by soldiers and sailors.

Cabs (stands at Waterport Gate, Commercial Square, and Cathedral Square). *Drive* in the lower town, between Waterport Gate and the Alameda, 60 c. (6*d.*); in the upper parts of the town 1 p. (9*d.*), to Catalan Bay 1½ p. (1*s.* 3*d.*), to the lighthouse 1 p. 85 c. (1*s.* 6*d.*), to the Gover-

Geograph. Anstalt von Wagner & Debes, Leipzig

nor's Cottage 2½ p. (2*s*.). *Per Hour* 1 p. 85 c., each additional ½ hr. 60 c. The above fares are for 1-2 persons; each extra person pays 30 c. (3*d*.) more (to the lighthouse or Governor's Cottage 50 c. or 5*d*.). Each article of luggage 20 c. — The cabmen generally refuse to take a fare at these legal prices; it is necessary to make a bargain in advance. Night-fares are subject to agreement. Complaints should be addressed to the police.

Saddle Horses may be hired of *Frank Sant*, College Lane, or of *H. Gonzalez*, Horse Barrack Lane (10 p. per day)

Omnibus every ½ hr. from Commercial Sqnare to the New Mole Parade (20 c.).

Post Office, Waterport Street, open 8-6 (on Sun. 8-10, 2-2.30, and 5.30-6.30). — **Telegraph Office**, in the same building, open from 8 a.m. till 9 p.m. (April-Sept. from 7 a.m.).

Theatres. *Theatre Royal*, Governor's Parade, for operas; *Assembly Rooms*, in the Alameda (p. 421), built in 1884-85, for dramas. — **A Military Band** plays on the Alameda on Mon., Wed., and Thurs., 4.30 to 6 p.m. (in summer 9 p.m.).

Public Baths, Irish Town. — *Sea Baths*, from May to October.

Banks. *Anglo-Egyptian Bank*, opposite the police-office; *Larios Hermanos; A. L. Galliano*, Cannon Lane: *Cook & Son* (tourist agents), Waterport Street.

Money (comp. p. 416). — The coins in common circulation in Gibraltar are the *Gold* 25-peseta piece; *Silver* coins of 5, 2, 1, ½, and ¼ peseta; and *Bronze* of 10, 5, 2, and 1 centimo. The 5-peseta piece is usually called 'dollar'. Shopkeepers generally accept all gold and silver coins current in Spain. British currency is also legal tender and is alone accepted at the post office and other government departments.

Bookseller, *A. Beanland*, 103 Church Street. — **Garrison Library**, Governor's Parade, founded in 1793, with about 50,000 vols. and large reading and club rooms; *Gibraltar Commercial Library*.

Photographs. *Benoliel & Co.*, Gunner's Lane and Waterport Street; *A. Freyone*, 96 Waterport Street. — **Lithographs.** *Julius Spitzer*, Church St.

United States Consul, *H. J. Sprague*, Prince Edward's Road.

Steamboats. To *Algeciras*, see p. 412; to *Cadiz* viâ *Tangier*, see p. 423. — *North German Lloyd* (comp. p. xix) four times a month between New York, Gibraltar, and Genoa (agents, *J. Onetti & Sons*, Engineer Lane). — *Austrian Lloyd* between Trieste, Gibraltar, and Brazil (agents, *Longlands, Cowell, & Co.*, Cloister Ramp). — *Hall's Line* from Gibraltar viâ *Malaga* (*1l.*) to *Cadiz* (*1l.* 10*s*.) and *Lisbon* (London). see p. 471 (agents, *J. Peacock & Co.*, Irish Town). — *P. & O. Steamship Co.* and *Orient Line* to Malta, Brindisi, Alexandria, Port Said, and Suez (*Smith, Imossi, & Co.*, Irish Town; also Lloyd's Agents). — To England, see p. xviii.

Small Boats. For landing or embarking 1 p., each piece of luggage 25 c. Many complaints are made of the confusion of this service, and the demands of the boatmen are often exorbitant. Complaints should be addressed to the port-officials. — The *Custom House Examination* takes place at the Harbour Gate. Spirits and firearms are prohibited.

Principal Sights (one day). Morning: walk through the town and visit the *Alameda* (p. 421) and *Galleries* (p. 421). Afternoon: excursion to *Europa Point* and *Governor's Cottage* (p. 421) or to *Catalan Bay* (p. 423).

Guides (10 p. per day; superfluous), at the hotels. — Visitors should not leave the main paths without permission, and it is prohibited to make either drawings or notes when near the fortifications. It should be noted that the gates are closed after the evening gun, but up to 11.30 p.m. free egress or ingress is obtained on application at the Police Station; after 11.30 p.m. no one is allowed to enter or quit the town till sunrise, without special permission.

Gibraltar, a town of 26,184 inhab. (incl. a garrison of 5-6000 men), an important British fortress, and the 'key of the Mediterranean', lies opposite Algeciras, on the E. side of the *Bay of Algeciras* or

of Gibraltar, which forms the N.E. expansion of the *Strait of Gibraltar*, the *Fretum Gaditanum* or *Herculeum* of the ancients and the *Estrecho de Gibraltar* of the Spaniards. The widest part of the strait (ca. 28 M.) is towards its W. or oceanic end, between *Cape Trafalgar* (p. 428) in Spain and *Cape Spartel* (p. 428) in Morocco. The E. entrance is much narrower (12½ M.). The narrowest part of all (8 M.) is between the *Punta Marroqui* (p. 424), at Tarifa, and the *Cuchillos de Siris* in Africa. Navigation is always difficult and sometimes dangerous, partly on account of the frequent land-winds from both sides and partly owing to the strong currents. The lighter Atlantic current on the top sometimes sets at the rate of 5 M. per hour; below is the salter, and therefore heavier, current from the Mediterranean.

Gibraltar Bay, though little affected by these currents, is but an indifferent harbour owing to its want of shelter on the S.W. and E. The bay, which is 7 M. long and 4-5 M. wide, is in the form of a horseshoe, bounded on the W. by the *Sierra de los Gazúles* (p. 416) with the *Punta Carnero*, on the N. by the plain of the *Palmones* and *Guadarranque* (p. 415), and on the E. by the *Peninsula of Gibraltar* with *Europa Point (Punta de Europa)*.

The *Rock of Gibraltar*, consisting mainly of Jurassic limestone, stretches almost exactly from N. to S., with a length of nearly 3 M. and a breadth of ½-¾ M. *Mt. Rockgun* (1356 ft.), the N. and lower summit, is separated by a saddle from the higher ridge to the S., with the *Signal Station* (1295 ft.), the *Highest Point* (1396 ft.), and *Sugar Loaf Hill* (*O'Hara's Tower;* 1361 ft.). The N. and E. sides of this huge gray mass are almost vertical, while to the S. and W. it descends in step-like terraces. The slopes are overgrown with cactus, and harbour a troop of about 40 Barbary apes *(Inuus ecaudatus)*, the only wild monkeys in Europe. Barbary partridges (not elsewhere occurring in Europe) and rabbits abound. The vegetation is somewhat more luxuriant on the lowest stage of the W. side.

The Rock is united with Spain by a flat sandy *Isthmus*, 1¾ M. long and only ½ M. wide. The central portion of this, about 550 yds. long, is maintained as a neutral zone between the frontiers of the British possession and Spain. To the N. of this zone lies the straggling Spanish frontier-town of *La Linea de la Concepción* (p. 423).

'L'aspect de Gibraltar dépayse tout à fait l'imagination; l'on ne sait plus où l'on est ni ce que l'on voit. Figurez vous un immense rocher ou plutôt une montagne de quinze cents pieds de haut qui surgit subitement, brusquement, du milieu de la mer sur une terre si plate et si basse qu'à peine l'aperçoit-on .... Ce qui ajoute encore à l'effet de rocher inexplicable, c'est sa forme; l'on dirait un sphinx de granit énorme, démesuré, gigantesque .... La tête, un peu tronquée, est tournée vers l'Afrique, qu'elle semble regarder avec une attention rêveuse et profonde' *(Gautier)*.

'It is the very image of an enormous lion, crouched between the Atlantic and the Mediterranean, and set there to guard the passage for its British mistress' *(Thackeray)*.

North Town, or the town proper of Gibraltar, covers the N. third of the W. slope of the rock, while the other two-thirds are occupied by the grounds of the Alameda, the attractive villas of the suburb of *South Town*, and the *Lighthouse* at Europa Point. The houses of the town, of the same neutral gray tint as the rock itself, ascend in terraces to a height of about 260 ft. above the sea. The streets are dark and narrow, and seldom expand into a square of any size. There are a few small gardens. Though it has been settled since the English occupation in 1704 by a heterogeneous swarm of Jews and immigrants of all nationalities, the town has still preserved a predominantly Spanish character. The most conspicuous figures in its streets are, however, the red-jacketed British soldier, the kilted Highlander, and the numerous Moors, mostly dealers from Tangier. The traveller coming from Spain is pleasantly struck with the cleanliness of the streets and the absence of beggars.

The TRADE of Gibraltar consists mainly in the importation of live-stock and other provisions from Galicia and Morocco, especially from Tangier (comp. p. 425). There is also a good deal of smuggling over the Spanish frontier. The harbour is of great importance as a coaling-station and is entered annually by about 4000 vessels, with a burden of $4^1/_2$ million tons.

The CLIMATE is not always such as to induce the visitor to protract his sojourn. The E. wind often brings a damp fog, which shrouds the entire Rock, while the W. side of the bay may be glancing in the sunshine. Or the N. wind may descend, charged with the icy cold of the snow-fields of the Serrania de Ronda (p. 413). In summer the bare rock becomes a regular oven, reverberating the rays of the sun with almost intolerable vigour. The inhabitants then flee for refuge to their villas on the isthmus, which are open to the sea-winds on both sides, or to the lofty heights of San Roque (p. 415). The E. side of the rock is in shade in the afternoon. — Gibraltar depends for its DRINKING WATER on the rain collected in tanks, but a good supply for sanitary purposes is obtained from brackish springs discovered in 1868 on the North Front (p. 422).

In antiquity the almost uninhabited rock of *Calpe* (Gibraltar) and the African promontory of *Abyla* (now the Sierra Bullones, near Ceuta; p. 423) were known as the 'Pillars of Hercules'†. The strait between them was regarded as the S. entrance to the Ocean, while the channel between France and England was the N. entrance. Under the protection of their god Hercules Melkart, the Phœnicians pushed their adventurous voyages beyond the Pillars as far as Britain, whence, along with their cargoes of tin to be mixed with copper in order to make bronze, they brought the first tales of the North, with its long winter-nights. The earliest Phœnician settlement on the Bay of Gibraltar was also named *Calpe*, while *Carteia*, on the innermost recess of the bay (p. 418), must be regarded as of Iberian origin. Carteia, which was also an important seaport under the Carthaginians, received the first Roman colony on the Iberian Peninsula in

†The well-known sign for the dollar ($) is sometimes explained as a representation of the Pillars of Hercules, united by a scroll with the inscription 'non plus ultra'.

B.C. 171 and seems to have vanished from the face of the earth at the time of the Vandal invasion. It is not till 711 that the bay again appears in history. In that year the Arab *Târik ibn Zijâd*, at the head of a plundering expedition sent to Spain by *Mûsa*, the African viceroy of the Caliph of Damascus, landed near the present Algeciras and afterwards established a fortress on the commanding rock of Gibraltar (comp p. 422). It is from this Moorish warrior that Gibraltar derives its modern name, a contracted form of *Jebel al-Târik*, or 'hill of Târik'. In 1160 the fortifications were considerably strengthened by *'Abdelmûmin* (p. 354), the Almohad. In 1309 *Guzman el Bueno* captured the place for Ferdinand IV. of Castile, but it was recaptured by the Moors in 1333, and it was not till St. Bernard's Day (Aug. 20th), 1462, that it was again taken by *Guzman, Duke of Medina Sidonia*, and passed permanently into the power of Castile. In 1465 the duke was invested with the castle and Campo de Gibraltar (p. 415) as a perpetual fief, but his descendants had to relinquish it to the crown in 1502. Gibraltar was sacked in 1540 by *Khaireddin* (Barbarossa), the Algerian pirate, in consequence of which Charles V. had the works rebuilt by *Speckel* of Strassburg (1540) and caused new fortifications, extending from the S. side of the town to the crest of the rock, to be constructed by *Giov. Batt. Calvi*, an engineer of Milan (1552). In 1610 the Spanish admiral *Don Juan de Mendoza* escorted the Moriscoes back to Morocco from the very harbour where their forefathers had begun their victorious career through the Peninsula. More celebrated than all the ten sieges it underwent in its earlier history was that which took place in 1704 during the War of the Spanish Succession, when the British fleet under *Admiral George Rooke* and *Prince George of Hesse-Darmstadt* surprized and overpowered the weak Spanish garrison. The twelfth siege took place in 1704-5, when the British succeeded in retaining possession of the fortress in spite of a six months' bombardment by the combined forces of France and Spain. At the Peace of Utrecht in 1715, and again at the Peace of Seville in 1729, after another ineffectual siege (1727), the Spaniards had to submit to leaving Gibraltar in foreign hands. The last great siege of Gibraltar extended from 1779 to 1783, and had the same result, in spite of the floating batteries invented by the Frenchman *D'Arçon*, which, though described as 'incombustible and unsinkable', were destroyed by the British artillery. Since the Peace of Versailles (1783) Great Britain's claim to Gibraltar has not been questioned.

The *older Fortifications*, partly mounted with guns of a somewhat antiquated pattern but recently much altered, include the numerous batteries along the seashore from the Land Port on the N. to Europa Point on the S., the batteries on the S. slope above Europa Point, and the subterranean galleries on the N. side. The summit of the rock has, however, recently been fortified with modern guns of the largest calibre, and strangers are no longer allowed to visit the Signal Station and Highest Point.

Some of the large ocean-steamers drop their anchors in the unsheltered bay at a considerable distance from the town. Passengers are landed by small boat at the *Old Mole*, constructed early in the 14th century. The Algeciras steamers (p. 416) lie alongside the pier. Thence we proceed to the S.E. through the *Old Mole Gate*, past the *Market*, and through the inner *Waterport Gate*, on the site of the wharf of the Moors, to (5 min.) CASEMATES SQUARE.

WATERPORT STREET, running hence to the S., contains most of the hotels, the post and telegraph office, and other public buildings. Along with the street named *Irish Town*, running parallel on the W., it forms the focus of business.

Waterport Street ends at Commercial Square, containing the *Exchange* (1818), beyond which it is continued by CHURCH STREET. In this street, to the left, stands the **Roman Catholic Cathedral**

(St. Mary the Crowned), originally a Moorish mosque and rebuilt by Ferdinand and Isabella in 1502. It was robbed of its treasures of art in 1704 and now offers little of interest except the Moorish Court of Oranges. — A little farther on, on the same side, is the *Court of Law*, with a pretty garden. To the right, in Cathedral Square, stands the **Anglican Cathedral** *(Church of the Holy Trinity)*, erected in the Moorish style in 1821.

Church Street, in turn, is prolonged by Southport Street, in which, to the right, is the **Convent**, or residence of the Governor (*Sir George White*, the defender of Ladysmith), erected in 1531 as a Franciscan convent. In the garden is a dragon-tree *(Dracaena draco)*, believed to be at least 1000 years old. — The street ends at *Southport Gate*, erected under Charles V. Outside the gate, to the left, lies the small *Trafalgar Cemetery*, containing the graves of many of the British who fell at the battle of Trafalgar (p. 429). To the right are the *Ragged Staff Stairs*, where the British under Adm. Rooke landed in 1704.

The ***Alameda**, beyond the gate, laid out by *Governor George Don* (ca. 1814), is one of the chief lions of Gibraltar. Its luxuriant subtropical vegetation includes gigantic geraniums and heliotropes, castor-oil plants, daturas, and daphnes. In the midst of it lie the *Assembly Rooms* (p. 417) and a *Café* (band, see p. 417). Two indifferent busts commemorate the *Duke of Wellington* and *General Eliott*, the defender of Gibraltar in the 'Great Siege' (p. 420).

To the S.W. of the Alameda lies the **Naval Harbour**, with the *Dock Yard*, founded in the 17th cent. and recently much enlarged. The harbour is protected by the long *New Mole*, begun in 1620 and much lengthened in 1851. Many extensive works, requiring years for completion, are now in hand. Steep streets ascend from the New Mole through the suburb of *Rosia* to the Europa Main Road.

The ***Europa Main Road**, beginning at *Prince Edward's Gate* at the N.E. corner of the Alameda, ascends gently along the W. slope of the rock, between villas and gardens, to the point of view named *The Mount*. It then runs past the *Naval Hospital* and above the *Buena Vista Barracks* to ($1^1/_2$ M.) *Europa Point*, the S. extremity of the peninsula, hollowed out by the waves. A large Lighthouse was erected here in 1841 on the site of the once much frequented sanctuary of the *Virgen de Europa*. — The road now turns to the N.E., affording a fine view of the Mediterranean coast of Spain, dominated by the Sierra de Estepona (p. 415), and passes the Governor's Cottage, or summer-villa of the Governor. Farther on, amid the cliffs, is the *Monkeys' Cave* (permission necessary), where the vertical fall of the rocks prevents the prolongation of the road to Catalan Bay (p. 423).

The so-called ***Galleries** form the second great sight of Gibraltar. They consist of a series of passages tunnelled through the living rock on the N. face of the peninsula during the 'Great Siege' (1782).

They are said to have been suggested by a *Sergeant Ince* and were constructed under the care of *Lieut. Evoleth, R.E.* We ascend from Waterport St. through Bell Lane, which leads to the E. opposite the post-office, and then mount, partly by flights of steps, to (10 min.) the *Artillery Barracks*, which lie to the left below the Moorish Castle (see below). Here we inscribe our names in a book and have a soldier assigned as guide (fee 1-2 p.). Visitors are generally shown part of the *Lower* or *Union Gallery* (entrance 590 ft. above the sea), commanding views of the bay and the Mediterranean coast. The visit takes about $^1/_2$ hr. Wraps are desirable, as the galleries are damp and chilly.

The **Moorish Castle**, above the Artillery Barracks, was begun by *Târik* in 713 (p. 420) and finished in 742. The battered *Torre del Homenaje* contains some interesting apartments, and the view from the platform is very fine. — Adjoining the ramparts of the castle is the *Civil Prison*. Farther to the S. is the *Castle Tank*, a large reservoir for the water from the North Front (see below).

A visit to the **Signal Station** (1295 ft.), the highest point on the rock but one, where all vessels entering the straits are announced to Gibraltar, is now limited to British subjects armed with a permission from the Governor's Office (comp. p. 420). The *View embraces the entire Bay of Gibraltar, with the green Campo de Gibraltar on the N. and the Sierra de los Gazúles on the W.; the coast of Morocco from the Sierra Bullones and Ceuta to the Bay of Tangiers and Cape Spartel; and the coast of the Mediterranean to the N.E., with the Sierra Nevada and the valleys of the Alpujarras. — A similar view is obtained from *O'Hara's Tower* (1360 ft.), to the S. (inaccessible), named after a ruined tower, said to have been built during the 'Great Siege' by Gen. O'Hara to observe the Spanish fleet in the harbour of Cadiz (!).

St. Michael's Cave is in that part of the rock now closed to the public. It is one of the numerous stalactite caverns in the heart of the rock, anciently used either as dwellings or as graves, and often containing the bones of prehistoric animals. The entrance (1080 ft. above the sea) is on a zigzag path descending from the ridge towards the S. The interior contains a large hall, 230 ft. long and 65 ft. high, which cannot be properly seen without torches and Bengal fire.

To the N.E. of Casemates Square (p. 420) is the *Land Port* or *Spanish Gate*, which is adjoined by strong fortifications and is closed at sunset, after gunfire (see p. 417). Outside it is the so-called *Inundation*, an area that can be put under water if desirable for purposes of defence. Beyond this lies the **North Front**, or British part of the isthmus, lying at the foot of the vertical N. face of the rock. The Devil's Tower Road runs hence to the S.E., passing (left) the *Jewish*, *Roman Catholic*, and *Protestant Cemeteries*, to the ($^1/_2$ M.) *Devil's Tower*, an old watch-tower, probably built by the Genoese.

The road then turns to the right (S.) and leads to (1/2 M.) CATALAN BAY, where the steep sandy side of the rock barely leaves room for the fishing-hamlet of *Caleta*, which is often exposed to danger from stones falling from above. In the neighbourhood are several interesting caves, including the *Maiden Hair Cavern*, named after its ferns.

With the visit to this bay may be conveniently combined an excursion to **La Linea de la Concepción**, a town (30,000 inhab.) on the Spanish frontier, 1 1/2 M. from Gibraltar, beyond the neutral zone (p. 418). During the siege of 1727 the Spaniards took advantage of an armistice to construct an entrenchment between the Bay and the Mediterranean, defended at the W. end by the *Castillo de San Felipe* and at the E. by the *Castillo de Santa Barbara*. In 1810, however, these works were razed by the British at the request of the Spaniards themselves, as the Spanish army under *Ballesteros*, which had taken refuge under the guns of Gibraltar, feared that they might be taken advantage of by the French. La Linea is thus now an undefended town, inhabited mainly by labourers, among whom are many returned convicts. The market of Gibraltar is supplied from the *Vegetabl. Gardens* of La Linea, which extend on the N. to the *Sierra Carbonera*.

About 1 1/2 M. to the N.E. of La Linea is *Campamento*, a village of labourers and smugglers, and also a sea-bathing resort, containing several handsome villas. It has a small eucalyptus-grove. About 1/2 M. farther on is *Puente Mayorga* or *Orange Grove*, the port of San Roque.

48. From Gibraltar to Cadiz viâ Tangier.

A steamer of the *Compañia Trasatlantica* leaves Gibraltar every Tues., Thurs., and Sat. at 7 a.m. for Tangier, and goes on thence at 10.30 a.m. to *Cadiz*, which it reaches at 5.30 p.m. It starts for the return-journey on Mon., Wed., and Friday. — Communication with Tangier (ca. 40 M., in 2 1/2 hrs.) is also maintained by small *Local Boats* (used chiefly for bringing cattle from Tangier), plying thrice weekly (first-class fare by the steamers of Messrs. Bland & Co. 10 p., return-fare 18 p., second-class 5 p.; by the Spanish steamer 'Piélago' 15 p., 5 p.). Their offices in Tangier are below the Small Socco. The hours of starting are very irregular. These steamers may be hired for special excursions (ca. 10*l*.). — Tariff for landing and embarking at Gibraltar, see p. 417; at Tangier, see p. 424; at Cadiz, see p. 470.

The excursion to Tangier is well worth making in good weather for its charming views of sea and land alone, to say nothing of the highly interesting glimpse it affords of the world of the Moslem and the Moor. The passage thence to Cadiz is recommendnd to good sailors only.

Gibraltar, see p. 416. — The steamer traverses the Bay of Gibraltar. To the right is the *Punta Carnero* (p. 418), the S. extremity of the Sierra de los Gazúles (p. 416). To the left rises the limestone mass of the *Sierra Bullones* (2710 ft.; the *Abyla* of the ancients), the African 'Pillar of Hercules' (p. 419). Its Moorish name, *Djebel Mûsa* ('hill of Mûsa'), like that of Gibraltar, commemorates one of the Moorish conquerors of Spain (comp. p. 420). On the treeless coast of Andalusia, which is enlivened only by the numerous ancient watch-towers *(atalayas)*, appears the town of *Tarifa*, at the landward end of a small isthmus, which lies at the base of the *Punta*

Marroqui, the southernmost point of the mainland of Europe (36° N. lat.). The opposite coast of Africa is occupied by the *Angera*, a wild tribe of Berbers, nominally subject to the Sultan of Morocco. In the distance appear the white houses of Tangier, in the middle of a beautifully curved bay, bounded on the E. by *Cape Malabata*.

Tangier. — **Arrival.** A new *Pier* has recently been built, by which the landing is much facilitated (pier-dues, 50 c.). The *Custom House Examination* is lenient, and a passport is not required.

Hotels. *Hôtel Continental (Pl. C, D, 3, 4), in a quiet situation a little to the N. of the harbour, with a fine view of the sea, English management, pens. 10-12*s.*; *Hôt. Villa de France, well situated on the hill above the Socco de Barra (Pl. A, 5), 1 M. from the harbour, recommended for a stay, pens. 10-12*s.* — Less pretending: Hôt. Bristol, in the Small Socco, near the British Post Office, pens. 8-10*s.*, well spoken of; *Hôt. New York, on the beach outside the town (Pl. C, D, 6), ½ M. to the S. of the harbour, with a small garden, pens. 10*s.*; *Hôt. Cecil, near the New York, pens. 10*s.*; Hôt. Oriental, behind the Great Mosque, near the British Consulate (Pl. B, 5), good cuisine, recommended in winter, pens. from 8*s.* — *Pension Valentina* (German), on the Fez Road (comp. Pl. A, 5, 6), ½ M. from the Socco de Barra, pens. 6-9*s.* — Wine is not included in the above charges. Payment is expected in British or Spanish money at the current rate of exchange.

Cafés. *French Café*, in the Small Socco (Pl. B, C, 4, 5), next door to the British Post Office. There are several *Arab Coffee Houses*, mostly in the hands of the guides, who arrange evening entertainments for the tourist, with invited guests and Moorish musicians. On these occasions a charge of 1 p. is made for a cup of Turkish coffee.

Post Offices. The *British*, *French*, and *Spanish Offices* are all in the Small Socco (Pl. B, C, 4, 5). — **Telegraph Offices.** *British Telegraph Office*, on the way to the Marshan (Pl. A, 3, 2); *Spanish Telegraph Office* (Pl. C, 4), near the Small Socco (Pl. C, 4).

Banks. *Comptoir National d'Escompte* (Pl. C, 4), to the N. of the Small Socco; *Hässner & Joachimssohn*, near the Small Socco (Fuente Nueva); *Nahon* (Pl. B, 5), to the S. of the main street.

Oriental Bazaars. *Joseph Sadeh*, opposite the Roman Catholic Church (Pl. B, 5); *Bensakin I.*, near the Bâb el-Faez (Pl. A, 5); *Bensakin II.*, in the middle of the town; *Oriental Bazaar*, in the main street, opposite the Great Mosque. Not more than half the price demanded should ever be offered.

Photographs. *Cavilla*, next door to the British Consulate (Pl. B, 5); *Macleod & Brash*, near the Small Socco.

Guides, not indispensable in the town, 5-10 p. per day (careful bargaining necessary).

Saddle Horses and Mules. At the hotels (see above), 3 p. per half-day, 5-7 p. per day; *Pedro*, in the Socco de Barra, adjoining the German Embassy; *Merghi*, on the way to the beach. — **Donkeys** may be hired in the Socco de Barra, 1¼-1½ p. per day, with driver 2½ p.

Baths at the hotels. — **Sea Baths** (Pl. C, D, 6). *Delicias de la Playa*, *Paraiso de la Playa*, open from May to Oct., bath 25 c., with costume 50 c. Poor Spanish cafés-restaurants are attached to the baths. The beach is excellent.

British Legation (*Sir Arthur Nicholson*; Pl. C, 5), outside the town, near the Hôtel Villa de France. — **U. S. Consulate General** (*Samuel R. Gummere*; Pl. B, 5), in the S. part of the town. — **British Consulate** (*Herbert E. White*; Pl. B, 5), to the S.E. of the Great Mosque.

English Church Service on Sun. at 10 a.m., during the winter and the early spring months, in the handsome new *English Church* above the Socco de Barra (Pl. A, 5). **Presbyterian Service** in the chapel near the road

Vagner & Debes, Leipzig.

leading from the Socco de Barra to the beach. — **Spanish Roman Catholic Church** (Pl. B, 5), in the main street.

English Physician. *Dr. P. C. Smith*, Villa Valentina (see p. 424).

Spanish Theatre, near the American Consulate General (Pl. B, 5), performances in winter only. — **Horse Races** in spring and summer in the Bubana valley (p. 428). — Display of **Arab Horsemanship** or '*Fantasies*' (*Lääb el Barood*) on Mohammedan festivals at the Socco de Barra or the Marshan. — The **Sport** in the vicinity of Tangier includes pig-sticking, fox-hunting, and the shooting of partridges, woodcocks, snipe, and hare.

Steamers. To London by the *Forwood Co.*, every 3 weeks (8*l.*); to Marseilles by the *French Packet* every fortnight (100 fr.); to Hamburg by the *Woermann Line* twice a month (8 days; 200 *M*); to Brake and Hamburg viâ Lisbon and Oporto, by the *Oldenburg & Portuguese Co.*, once a month; to Barcelona and Genoa by the *Sloman Line*.

Chief Attractions (two days). 1st Day. Morning: *Main Street* and *Small Socco* (p. 426); *Socco de Barra* (p. 427); *Marshan* (p. 427); *Kasba* (p. 427). Afternoon: Walk on the *Beach* (p. 428). — 2nd Day. Excursion to *Cape Spartel* and the *Grotto of Hercules* (p. 423). — Strangers should not attempt to enter the mosques or approach the tombs of Mohammedan saints, and they should avoid the side-streets after dusk.

Tangier or *Tangiers*, Arab. *Tandja*, the capital of the Moroccan province of *Haábat*, the chief commercial town of Morocco, and the seat of the representatives of the Great Powers, is picturesquely situated on the hilly W. margin of the shallow, semicircular *Bay of Tangiers*, not far from the site of the ancient Roman *Tingis* (p. 426). Pop. 12,000. The white houses of the town are surrounded by a wall with old gates and towers, and on the highest point, on the edge of the Marshan (p. 427), rises the *Kasba* or *Kasaba* (citadel). In spite of the copious stream of Spanish and other European immigrants, who now form about one-third of the population, Tangier still presents a more characteristic picture of an Oriental town than almost any other seaport on the N. coast of Africa. Its narrow and uneven streets hardly afford room for the noisy crowds and heavy-laden asses, and are entirely impassable for wheeled vehicles. The one-storied houses of the Moors, overtopped here and there by a slender minaret, have each a small interior court and present nothing but a bare and windowless wall to the street; but there are now a great number of houses built by Europeans and Jews in the Spanish style, with two or more stories. After the early morning call of the Muezzin (p. 356) the whole place is as busy as a swarm of bees and as variegated as a kaleidoscope. The solemn Moors, stalking along in white or coloured burnous, yellow slippers, and brilliant turban or fez, are elbowed by equally swarthy Jews of Morocco in black caftan and fez; while wild-eyed Kabyles from the Berber villages of the neighbourhood mingle with negro-slaves from the interior of the Dark Continent. A few Arab sects wear short pig-tails like those of the Spanish bull-fighters. Caravans of camels from Fez, Morocco, etc., may be seen on Sun. in the Socco de Barra (p. 427).

Besides the three market-places, the harbour is also a scene of great liveliness, especially in the morning. Cattle, poultry, game,

and eggs for Gibraltar are almost always being embarked; the oxen are unceremoniously and cruelly swung on board by ropes attached to their horns. Here, as in the streets, every operation is accompanied by yelling and quarrelling.

The filthiness of the streets is a surprize even to the traveller who has just quitted Spain. The health of the inhabitants, nevertheless, is on the whole very satisfactory, thanks to the advantages of an almost unequalled climate. The prevalent winds all blow from the ocean, greatly alleviating the heat in the town and on the heights of the Marshan and Monte (p. 428) to the W. of it, and bringing frequent showers in the cool season (annual rainfall 36 inches). Snow and frost are almost unknown.

History. *Tingis*, probably one of the earliest settlements on the straits, does not appear in history until the Roman period. *Emp. Augustus* endowed it with Roman citizenship and *Claudius* made it a Roman colony. From the beginning of the 3rd cent. the territory of Tingis formed part of the Spanish 'Provincia Ulterior', and under the constitution introduced by *Diocletian* it appears under the name of *Provincia Mauretania Tingitana*. In the Christian period the town shared the vicissitudes of S. Spain and belonged in turn to the Vandals and the Romans of the Eastern Empire. About the year 700 it fell into the hands of the Arab *Mûsa*, and became the capital of *Maghreb al-Aksâ* —, *i.e.* the 'extreme W. province' of the Caliphate of Damascus, corresponding to the modern Morocco. Though the Berber tribes of this district ranked among the most zealous champions of Islam, they did not long submit to the rule of the Arabs, but established their independence of Damascus as early as 741. For a short time afterwards they acknowledged the suzerainty of the Caliph of Cordova, but for the most part they were engaged either in threatening on their own account the independence of the Moorish states of Spain or helping them in their struggles with the Spanish Christians. From 1471 to 1662 Tangier belonged to Portugal, and during this period its population was largely modified by the immigration of Spanish Jews and the expulsion of the Moriscoes (p. 293). In 1662 it passed into the hands of Great Britain, as part of the dowry of the Infanta Catharine of Braganza, wife of Charles II. The weak and unenterprizing British rulers of the period found it a troublesome and unprofitable possession, and after several unsuccessful encounters with the Moors, they resigned their possession of Tangier in 1684, having previously destroyed its fortifications and the long mole, the remains of which are still visible at low water. Since then the town has belonged uninterruptedly to Morocco. In 1844 it was bombarded by the French fleet under the Prince de Joinville. Its present fortifications, mounted with somewhat antiquated ordnance, were constructed by British engineers.

From the landing-place we pass through the *Bâb al-Marsâ*, or Gate of the Port, which is defended by two batteries, into the Main Street or Rue des Chrétiens (Pl. C, B, 4, 5), which curves round the flank of the hill and ascends to the Socco de Barra (p. 427). Beyond the **Great Mosque**, with its handsome portal and Giralda-like tower, we reach the **Small Socco** (Pl. B, C, 4, 5; Arab. *sûkh*, market), the business focus of the town, with the three post-offices mentioned at p. 424 and many shops and cafés. — Above this inner market-place, to the left, lie the *Spanish Roman Catholic Church* (Pl. B, 5) and the Morocco *Ministry of Foreign Affairs*.

The street ends at the *Bâb el-Dakhl*, or Inner Town Gate, beyond which lies the *Square of the Blacksmiths*. To the left is the

New Market (Pl. A, 5), the regular market for meat and vegetables, which also communicates with the Outer Market. — A gate to the right of the Square of the Blacksmiths leads to the *Union Market*, with two long rows of booths and a caravanserai (*Fondak*; Pl. A, 4) on its N.E. side. Issuing by the N. gate, to the left of this fondak, and then following the town-wall to the right, we pass (left) the *Christian Cemetery* (Pl. A, 4) and reach the Kasba and the Marshan (see below).

The *Bâb el-Faes*, or Outer Town Gate, opposite the Inner Gate (p. 426), opens on the **Socco de Barra** (Pl. A, 5), *Outer Market*, or *Great Socco*, a visit to which on one of the market-days (Sun. and Thurs., preferably the former) should on no account be omitted. On those days the whole of the irregular and uneven space is covered with an indescribable mass of Oriental humanity. Through the rows of the sellers, many of whom are closely-veiled and white-robed women, press the Tangerines, haggling noisily over every purchase. Smaller groups surround the jugglers, snake-charmers, and story-tellers. Importunate beggars thrust their mutilated limbs in the faces of the passers-by. In the centre of the space is the sanctuary of *Sîdi Makhfi*, the patron-saint of the market.

On the N. side of the Socco de Barra is a bridle-path (comp. Pl. A, 5) leading to the W., past the (right) *Villa of the Austrian Minister*, to (3/4 M.) the *Villa Sirou*, now occupied by the Belgian vice-consul and standing in a beautiful garden (fee to gatekeeper 1/2-1 p.).

At the gate of this villa the path forks. The path in a straight direction leads to the *Bubana Valley* and on to *Cape Spartel* (see p. 428). That diverging to the right sweeps round to the farther part of the **Marshan**, the lofty plateau to the N.W. of the town. Here, between a Berber village, or *douâr*, and the precipitous N. or sea front, lies the largest *Mohammedan Cemetery* of Tangier. Visitors are admitted, but should not approach the mourners at an interment. The part of the Marshan adjoining the town is occupied by villas, some of which belong to Europeans. On the margin of the plateau, and in some of the adjoining plots of ground, are the remains of a few *Phoenician Tombs*, in the form of rectangles cut in the living rock and lying from E. to W.

The E. end of the Marshan, about 390 ft. above the town, is occupied by the **Kasba** or **Kasaba** (Pl. A, B, 2), the citadel of Tangier, erected in the 15th cent. and now consisting of an extensive group of dilapidated and unimposing buildings. The *Upper Kasba Gate* (Pl. A, 2) leads to the *Naham Battery* (Pl. A, 1), which commands a magnificent view of the Bay of Tangier and the Straits of Gibraltar (fee 50 c.). A little lower down are a *Mosque*, the *Palace of the Sultan*, the *Residence of the Governor* (Pasha or Cadi), and several *Government Buildings* (comp. Pl. A, B, 2, 3). Some of the latter abut on a large court, adorned with wood-carvings and

mosaics. The Pasha may occasionally be seen administering justice at the entrance of his palace. Strangers may generally obtain permission to visit the *Government Prison*, in which the male prisoners are herded together without distinction and are occupied in basket-weaving and other similar employments. There is a small prison for women close by. A visit may also be paid to the *Treasury*, the beautiful rooms of which, resembling those of the Alhambra, are of very early date (fee 1 p.). The *Harem of the Pasha* is fitted up in a similar style and may be visited by ladies, who should not omit to provide themselves with sweetmeats or other small presents for the inmates (fee of 1 p. to the porteress). — From the *E. Gate of the Kasba* (Pl. B, 2) a steep footpath descends to the town, of the white houses of which, as well as of the beach, it soon offers an unexpected and beautiful *View.

Excursions. At low tide the sandy beach to the S.E. of the town affords an excellent opportunity for a ride. Beyond the *Bathing Places* (p. 424) we may go on to (3/4-1 hr.) the *Roman Bridge* over the little river *Galeres* and beyond this to the **Ruins of Tingis** (Arab. *Tandja Bâlia*), which now lie at some distance from the sea. The old Roman water gate is still in fair preservation. From Tingis we may sweep round to the N. to the *Torre Blancillo*, an old Moorish battery on *Cape Malabata* (p. 424), a ride of 2 1/2-3 1/2 hrs. from Tangier. — Another pleasant bridle route leads inland (S.W.) from the beach, passing between orange-groves, to the (1 1/4 hr.) village of *Suani*. Farther on it joins the *Fez Road*, by which we may return to the Outer Market and the Upper Town Gate. — The highly attractive *Excursion to Cape Spartel takes almost a whole day (mule with guide, 7 1/2 p.; luncheon must be brought from Tangier). We ride to the *Villa Sixou* (p. 427) either viâ the Marshan or viâ the Outer Market, and then descend into the *Bubana Valley*, which is watered by the insignificant *Jew River* (3/4 hr. to the W. of Tangier). From here we may ascend direct to the top of the *Djebel Kebir* (1070 ft.), which is overgrown with cistus, heaths, and other shrubs. Or (better) we may turn to the right and visit the *Monte*, a summer-colony of charming villas overlooking the sea, whence we regain the direct route in 3/4 hr. On both routes we enjoy, in clear weather, charming views of the sea, glancing under constantly varying lights and shadows, and of the Spanish coast with Cape Trafalgar (see below). The main route finally descends to the (2 1/2-3 hrs. from Tangier) *Lighthouse* on the W. margin of *Cape Spartel*, the *Promontorium Ampelusia* of the ancients and the N.W. extremity of Africa. The lighthouse was constructed and is maintained by the great maritime powers; its light is visible for 25 nautical miles. It commands a fine view of the ocean. — We may now ride along the shore for 3/4 hr. more to the *Grotto of Hercules*, in which excellent grindstones and mill-stones have been quarried from time immemorial. Or, on the way back to Tangier, we may diverge from the Bubana Valley to visit the *Olive Grove* between the Jew River and the Fez Road (see above).

The excursions to *Tetuan* and other places in the interior of Morocco require a military escort, and enquiry must previously be made at the traveller's consulate or embassy. The lack of roads, bridges, and inns necessitates costly preparations in the shape of tents, provisions, guides, pack-horses, and so on.

Voyage to Cadiz. The steamer steers to the N.W. on leaving the Bay of Tangier and soon approaches the Spanish coast, from which the mountains gradually recede. To the right, at the N.W. end of the shallow *Bay of Barbate*, rises *Cape Trafalgar*, the *Pro-*

montorium Junonis of the Romans and the *Tarf al-agharr* ('cape of the cave') of the Moors. It is surmounted by a lofty and conspicuous lighthouse, the light of which has a range of 19 sea-miles. Here, at the W. entrance of the straits, took place the *Battle of Trafalgar*, in which the British fleet under *Nelson* defeated the united French and Spanish fleets under *Villeneuve* and *Gravina* on Oct. 21st, 1805, paying for its victory with the loss of its famous admiral. The British fleet consisted of 27 ships of the line, 4 frigates, and 2 smaller vessels, the Franco-Spanish fleet of 33 ships of the line, 5 frigates, and 2 brigs.

Farther along the sandy coast are the small town of *Conil*, the insignificant *Cape Roche*, the mouth of the *Canal de Sancti Petri*, and the *Isla de León*, with *San Fernando* (p. 469). At last the lofty quays and white houses of Cadiz rise from the sea, overtopped by the New Cathedral. The steamer skirts the W. side of the peninsula on which the town lies, passes to the W. of *Fort Sebastián* (p. 476), than steers to the N.E., passes the reefs of *Los Cochinos* and *Las Puercas* (p. 472), and enters the roomy bay of *Cadiz* (p. 470).

49. From Bobadilla *(Granada, Malaga)* to Utrera *(Seville, Cadiz)* viâ La Roda and Marchena.

84 M. Railway (one passenger-train daily) in 5 hrs. (fares 19 p. 85, 14 p. 45, 9 p. 60 c.); to *Seville*, 103 M., in 6¼ hrs. (fares 23 p. 45, 17 p. 10, 11 p. 20 c.); to *Cadiz*, 160 M., in 9½ hrs. (fares 34 p. 45, 25 p., 15 p. 95 c.). The section between Marchena and Utrera is also traversed by the trains of the direct line from Cordova to Cadiz (p. 364). — Railway-restaurants at *Bobadilla* and *Utrera*.

This railway has little scenic interest, but is of importance as the shortest link between S.E. Andalusia (Granada, Malaga) and Seville and Cadiz. There is a through first-class carriage from Bobadilla to Seville, but other passengers have to change at La Roda. Those for Cadiz change also at Utrera.

From *Bobadilla* to (15 M.) *La Roda*, see p. 365. — The railway runs towards the W. 22½ M. *Pedrera* (1510 ft.) is the highest point of the line. — 30½ M. *Aguadulce* has its name from a spring of 'sweet water', most of the water in this region being brackish.

From Aguadulce a road leads to the N.E. to (9 M.) *Estepa*, the *Astapa* of the Iberians, which was captured by Scipio in B. C. 207, the inhabitants, man, woman, and child, preferring death in the flames to slavery.

We cross the *Rio Blanco*, an affluent of the Genil. — 37½ M. **Osuna,** a town of 18,000 inhab., is pleasantly situated on a hill rising over a fertile, corn-growing plain. It was the *Urso* of the Romans, a colony whose fidelity was rewarded by Cæsar, in the last year of his life, with the gift of Roman citizenship. The Romans also called it *Gemina Urbanorum*, because it was garrisoned by two legions, both from the city of Rome. It was the *Oxuna* of the Moors, and since 1562 it has been the seat of the *Dukes of Osuna*. The Colegiata, dating from 1534, possesses a fine Crucifixion by *Ribera*. In the sacristy is a Christ by *Morales*, and in the sagrario are three

early-German paintings. The interesting crypt contains the tombs of the Osuna family.

The wide plain is bounded on the N. by the Sierra Morena, on the S. by the Serrania de Ronda (p. 413). Near (54½ M.) *Los Ojuelos* the train crosses the *Salado*, a tributary of the Corbones. A little farther on we cross a small salt lake and the *Corbones* itself.

57 M. **Marchena,** the junction of the direct railway from Cordova to Cadiz (p. 364). The loftily-situated old town (11,800 inhab.), still partly girdled by crumbling walls, has a *Palace* of the Duke of Arcos (Ponce de Leon). The church of *San Juan* contains a cedar-wood coro and a good Flemish high-altar (ca. 1500). The ancient name of this town is unknown.

61½ M. *Paradas;* 65 M. *Arahal.* The line crosses the *Guadaira.* — From (74 M.) *Empalme de Morón* the Sierra Nevada is visible in very clear weather.

A Branch Railway (¾ hr.; fares 2 p. 75 c., 2 p., 1 p. 35 c.) runs from Empalme to (2 M.) *Coronil* and (12 M.) **Morón de la Frontera** *(Fonda de la Estación; Fonda Nueva),* the ancient *Arumi*, a finely situated town (14,360 inhab.), on the right bank of the Guadaira and at the foot of the *Sierra de Morón.* It possesses the ruins of a huge *Moorish Castle* and large *Chalk* and *Marble Quarries.* The 'Tortas de Morón', a kind of cake, enjoy a wide reputation.

We traverse a plain, overgrown with cactus, aloes, and dwarf palms. — 84 M. *Utrera,* and thence to *Seville* and *Cadiz,* see R. 51 b.

50. Seville.

Railway Stations. 1. *Estación de Córdoba* (Pl. D, 5, 6; restaurant), in the Barrio de los Humeros, to the W. of the city and near the Guadalquivir, for the trains to Cordova, Alcázar, and Madrid (R. 40), to Mérida viâ Tocina (R. 56), and to Huelva (R. 53). — 2. *Estación de Cadiz* (Pl. G, 1; restaurant), to the S.E., on the Prado de San Sebastián, for the line to Cadiz (R. 51 b) and the trains to Alcalá de Guadaira and Carmona (p. 462). — At both stations the trains are met by the omnibuses of the larger hotels and by cabs (one-horse cab for 1-2 pers. 1 p., each article of luggage ¼-1 p.; comp. p. 431). No driving is allowed in Seville on Maundy Thursday or Good Friday; the traveller has then to walk and engage a porter *(mozo de cordel).*

Steamers ply from Seville to *San Lúcar de Barrameda* (p. 463; starting twice weekly from the Tower of Gold), and also to most other Spanish ports, Marseilles, England, Belgium, Hamburg, etc. — A small local boat runs daily to and from *Coria* (p. 463), starting at the Muelle Barranco del Rio.

Hotels (comp. p. xxii). *Hotel de Madrid (Pl. a; D, 4), Calle de Mendez Nuñez 2, at the corner of the Plaza del Pacífico, with a dépendance (Pl. b; D, 4), a large court with palms, a fine dining-hall in the Mudéjar style, and baths; pens. 15-30 (in July, August, and Sept. 12½ p.). *Hot. de Paris (Pl. c; D, 4), Plaza del Pacífico, with a well-furnished dépendance (Pl. d; D, 4), on the N.W. side of the square, well managed, pens. from 10 p. These two are hotels of the first order. — Less pretending: *Hot. de Roma (Pl. e; D, 4), Plaza del Duque de la Victoria, pens. 10 p.; Hot. Europa (Pl. f; E, 4), Plaza San Fernando 10, pens. 8-12 p.; Hot. de Inglaterra (Pl. g; D, 4), Plaza San Fernando 13, with a fashionable Spanish clientèle, pens. from 8 p., well spoken of. — Anglo-American Hotel *(Mme. Björkman;* Pl. i, E 4), Plaza de San Fernando, pens. 7-12 p. — **Casas de Huespedes** (comp. p. xxii). *Peninsular,* Plaza San Fernando 20; *Fonda Jesús*

SEVILLA

1 : 10.000

0 100 200 300 400 Metros

Geograph. Anstalt von Wagner & Debes, Leipzig

Maria, Calle Moratin; *La Provinciana*, Calle de Tetuan 12; *El Cisne y Francia*, Calle de Mendez Nuñez 7; *Pension de Don Marcos de la Rosa*, Calle de los Abades 6, with a fine patio, in the Spanish style, pens. from 5 p. — In the Semana Santa (p. 433) and during the Feria (p. 434) charges are doubled, and accommodation cannot be counted on unless ordered in advance. The hotels are then all over-crowded, and those who dislike noise and confusion should look for a private house.

Cafés (comp. p. xxiv). **Café America*, **C. Central*, *C. Colón*, all in the Calle de las Sierpes; *C. Comercio*, Calle de la Cuna (Pl. D, 3; music in the evening); *C. de Bordallo*, Plaza de San Fernando 20; *La Perla*, Calle de Granada 6. — **Confectioners** *(Confiterias). Antonio Hernández*, Calle de las Sierpes 1; *Martinez Colorado*, Calle de las Palmas 12; *Manuel Gutierrez*, Calle de la Sierpes 86; *Buen Gusto*, Calle Cerrajeria 18. The sugared fruits of Seville are excellent.

Restaurants (comp. p. xxiii). **Restaurant Suizo*, Calle de las Sierpes (also *pasteleria* or pastry-cook); *El Pasaje de Oriente*, Calle de las Sierpes 76, not expensive; *Restaurant Eritaña*, see p. 458. — **Beer.** *Cervecería Inglesa*, Calle de Campana 6 (Pl. D, 4); *Manuel Gutierrez* (also confectioner), see above; *La Gaditana*, Calle Palmas 6.

Wine Rooms *(Tabernas). Pasaje de la Magdalena*, Calle de Mendez Nuñez, opposite the Hot. Madrid; *Las Delicias*, Calle de las Sierpes 64; *Italica*, Calle Velazquez 8. Genuine *Manzanilla Wine*, so named from the *Manzanilla Real*, a kind of rue *(Artemisia granatensis Boiss.)*, may be had at all these 'tabernas'. It is drunk out of tall and narrow glasses *(cañas, cañitas)* to an accompaniment of oysters *(ostriones, ostras)*, fish, crabs *(langostinos)*, or snails *(caracoles)* in sauce.

Cabs (stands in the principal Plazas). With one horse, 1-2 pers. per drive 1 p., per hr. 2 p., at night 2 and 3 p.; 3-4 pers. 1½, 2½, 2½, and 4 p. With two horses, 1-4 pers., 2, 3, 4, and 5 p. — The night-fares are due from midnight to sunrise. Small luggage 25 c., each trunk 50 c., if over 65 lbs. 1 p. No charge for luggage is made on the two-horse cabs. — All fares are raised or even doubled during the Semana Santa and Feria, and bargaining is advisable. The luggage-tariff, however, remains unchanged.

Tramways (electric). From the Plaza San Fernando (Pl. E, 4) to Triana (Pl. F 6) every 10 min.; to Calzada viâ the University, Mercado, San Pedro, and Santa Catalina, hourly. — From the Plaza de la Constitución (Pl. E, 3) to the Barrio de la Macarena (Pl. A, 2); to the Puerta del Osario (Pl. D, 1); to the Parque (Pl. H 2, 3), viâ the Calle Hernan Colon, Cathedral, Alcázar, Paseo de Santelmo, every 5 min. in the afternoon during the Corso. — Cars run from 8 a.m. till 10 or 11 p.m.; fare 10 c., beyond the city-gates 20 c.

Post and Telegraph Office *(Correo y Telegrafos;* Pl. D, 4), Calle de San Acasio 1, at the corner of the Calle de las Sierpes. Poste Restante letters are distributed 12-2, 3-4.45, and 5.30-7 p.m.

Physicians. *Dr. J. Dalebrook*, Zaragoza 12; *Dr. Karminsky*, Calle Moratin 10 (speaks English and French); *Dr. Eduardo Fedriani*, Calle Vencra 18 (also surgeon). — **Chemist.** *Farmácia del Globo*, Calle de Tetuan.

Baths *(Baños). Hotel de Madrid*, see p. 430; *Quinta de la Florida*, Calle de la Industria (Barrio de San Bernardo); *González Rendón*, Calle de Jesús 12; *Gutiérrez Quintana*, Calle de las Madejas.

Banks. *Basilio del Camino y Hermanos*, Calle Castelar 24; *Hijos de P. L. Huidobro*, Calle de Tarifa 6; *MacAndrews & Co.*, Calle Guzman el Bueno 2; *Y. M. de Ybarra é Hijos*, Calle de San Jose 5; *Ed. Noël*, Calle de los Reyes Catolicos 25; *Crédit Lyonnais*, Calle de las Sierpes 87.

Shops. FANS *(Abanicos)* and CASTANETS *(Cartañuelas* or *Palillos)* of olive-wood: *Bazar Sevillano*, Calle de las Sierpes 48; *Garrido, Ortiz, & Co.*, Calle de Tetuan 43; *Caldwell*, Piazza del Pacifico 4. — MANTILLAS: *Basilio del Camino y Hermanos, Vadilla Zabala y Peiré, J. Ortiz & Co.*, Calle Francos 50, 48, and 23. — GUITARS: *Soto y Solares*, Calle de Cerrajeria 7. — GLOVES: *Hipólito Gely*, Calle de las Sierpes 34. — PHOTOGRAPHS: *Julio Beauchy*, Calle de Rioja 24. — OLD PICTURES: *Karl Schlatter*, Calle de Génova 4.

Booksellers. *Juan Antonio Fé*, *Tomás Sanz*, Calle de las Sierpes 91 and 92; *Caldwell*, Piazza del Pacifico 4.

Clubs. *Circulo de Labradores*, Calle de las Sierpes 99; *Centro Mercantil*, same street, 46; *Casino Militar*, same street, 52; *Ateneo y Sociedad de Excursiones*, same street, 42, with a small archæological collection; *Casino Sevillano*, Calle Tetuan 40. Large balls are given by the clubs in winter. Visitors may be introduced by members.

Consuls. British, *E. F. Johnston*, Calle de Guzman el Bueno 2; U. S. A., *Samuel B. Caldwell*, Plaza del Pacifico 4. — **Lloyd's Agent**, *Leask*, San Fernando 5.

English Church Service on Sun. forenoon in the Plaza del Museo, entr. by the Calle de San Vicente. Also, *Seamen's Mission Rooms.*

Promenades. The most fashionable promenade and corso of the city is the *Paseo de las Delicias* (Pl. H, 3; p. 458), much frequented on the afternoons of Sun. and holidays by the beflowered beauties of Seville. The adjoining *Parque Maria Luisa* (Pl. H, 2; p. 458) and the *Paseo de Cristina* (Pl. G, 3, 4; p. 457) are also much frequented by elegant carriages in the afternoon during the Corso. The liveliest time in summer is 6-8 p.m.

Theatres (comp. p. xxviii). **Teatro de San Fernando* (Pl. D, E, 4), Calle de Tetuan, built in 1847, for opera and ballets; places and prices similar to those of the Teatro Real in Madrid (p. 58). — *Teatro de Cervantes* (Pl. C, 4), Calle Amor de Dios, in the form of a circus, for dramas and equestrian performances. — The *Teatro del Duque* (Pl. C, D, 4), Plaza del Duque de la Victoria, and the *Teatro de Eslava* (Pl. G, 3), a summer-theatre (with café) in the Paseo de la Puerta de Jerez, are both used for zarzuelas (p. 58) and farces; the performances at the former are generally on the 'hour' system (see p. 58).

Places of Amusement, of a characteristic Andalusian description. The **Salón de Oriente*, Calle Trajano 10 (Pl. C, 4) and the **Salón Recreativo*, Calle Almirantazgo 7 (Pl. F, 3, 4), are carried on expressly for strangers (adm. 5 p.; see notices in hotels). A more popular establishment is the *Café de Novedades*, Calle Santa Maria de Gracia (Pl. D, 4). Admission is free, but the visitor is expected to order coffee, manzanilla wine, or the like. The Dances, invariably illustrating some theme of love, are generally performed by one person to the music of a guitar, while the seated chorus marks the time by clapping of hands and encourages the dancer by cries of *arre*, *corre*, *anda!* The Songs are always solos, and the accompanyist is often a real virtuoso on the guitar, still the popular instrument of Seville. The songs and dances are an interesting survival of Old Seville, but the visitor must not pitch his hopes too high. — The performances in the suburb of *Triana* (p. 459) are of immemorial antiquity, but ladies are not advised to frequent them. This is the home of the genuine gipsies, known here as *Flamencos*, and they have preserved many of their characteristic, mainly Oriental, dances and songs. The *Cantes Flamencos* usually consist of three or four lines (*coplas*, couplets) and are composed in the gipsy-Spanish dialect of Andalusia. A large number of the *Cantes Flamencos* are given in the *Romanceros* of *Fernán Caballero*, *Emilio Lafuente Alcántara*, and *Rodrigo Marin*, and in the collection of *Demofilo* (Sevilla, 1881; 1 p.).

Bull Ring (*Plaza de Toros;* Pl. F, 4, 5), an imposing building with a diameter of 220 ft. and room for 14,000 spectators. Celebrated *Corridas* (p. xxix) take place on Easter Sunday *(Domingo de Resurrección)* and during the Feria (p. 434).

Horse Races take place in April and Nov. in the *Hipódromo* (p. 458) in the *Llanos de Tablada*, to which steamers then ply from the Golden Tower (p. 457).

Bicycle Club *(Veloz Club)* in the Pista, at the end of the Paseo de las Delicias (p. 458).

The **Church Festivals** of Seville are among the most important in Spain, and still attract crowds of strangers, though they have lost much of their former brilliancy. On these days prices are everywhere raised (comp. p. 431) and the sights of the city are practically inaccessible. 1. The SEMANA SANTA (Holy Week). A characteristic feature is seen in the magnificent *PROCESSIONS *(Pasos)* OF THE RELIGIOUS BROTHERHOODS *(Cofradías)*, which hear profusely adorned statues of saints *(Imágines)* through the streets in litters illuminated with a multitude of candles. In front march the gendarmes and so-called 'Romans', followed by the masked members of the brotherhoods, white-robed girls, members of the town-council, and musicians. The processions follow the narrow *Calle de las Sierpes* (p. 449) to the *Plaza de la Constitución* (p. 448), where the *Señor Alcalde Presidente*, or Mayor of the city, is greeted as he stands on a platform in front of the city-hall. They then proceed through the *Calle Canovas* to the *Cathedral*, and either pass round or through the latter, the dusky recesses of which offer a strange appearance when they are lit up by the flickering candle-light of the procession. Beyond the cathedral the processions pass the *Giralda* (p. 440) and traverse the *Calles de Placentines*, *Francos*, and *Culebras*, the *Plaza San Salvador*, and the *Calles de la Cuna* and *de Cerrajeria*. The first procession takes place on *Palm Sunday (Domingo de Ramos)*, and others on *Wednesday*, *Maundy Thursday*, and *Good Friday*, all late in the afternoon *(por la tarde)*. There is also an early morning *(de madrugada)* procession on *Good Friday*. — The best point of view is the grand stand erected in front of the city-hall (seat for all four days 10 p.). Single seats at different parts of the route may be obtained for 1 p. per day or 3½ p. for the series. Those who can bear a little fatigue may easily see everything from the curb-stone.

The following celebrations take place within the cathedral:

PALM SUNDAY. Consecration of palms and olive-branches in the morning. — TUESDAY and WEDNESDAY. Vocal Passion music. On Wed., at 10 a.m., the Veil of the Temple ('Velo Blanco') is rent in twain, with an accompaniment of thunder. At 9 p.m the *Miserere* of *Eslava* is performed in the capilla mayor, followed by a procession bearing the Sacrament to the Chapel of the Sagrario (p. 448). — On MAUNDY THURSDAY, at 6.30 a.m., takes place the *Consecration of the Oil (Santos Oleos)*, in presence of the Cathedral Chapter, the Town Council, the University, and other dignitaries. Procession with the Sacrament to the Monumento (p. 444). The *Washing of Feet* takes place at 3 p.m. in the transept, opposite the choir. The *Completas* and *Tinieblas* are then sung till 10 p.m., after which a second performance is given of Eslava's *Miserere*. — GOOD FRIDAY. *Passion Sermon* at 6 a.m.; *Horas* and *Oficios* at 7 a.m.; *Tinieblas* in the afternoon in presence of the Town Council. — SATURDAY *(Sábado Santo)*. At 7 a.m. consecration of the *Cirio Pascual*, a candle 25 ft. in length and 770-880 lbs. in weight. The *Letanias Mayores* and the *Mass* are then celebrated, and at 10 a.m. the *Revelation of the High Altar* takes place through the rending of the *Velo Negro*, accompanied by the *Gloria in Excelsis*, peals of thunder, and the ringing of all the bells *(repique de campanas)*. To the W. of the coro burns the celebrated *Tenebrario*. — The curious **Dance of the Six Boys (Seises)* in front of the high-altar, an imitation of the dance of the Israelites before the Ark, also usually takes place on this day, although not included in the official programme. Their fantastic dress is of the period of Philip III.

On the three EASTER DAYS *(Pascua de Resurrección)*, in front of the *Puerta de la Carne*, at the *Matadero* (p. 458), takes place the FERIA DEL RASTRO, a *Lamb Fair*, where lambs *(corderos)* are bought for the children, who lead them about the streets.

The second church-festival of Seville in point of importance is LA FIESTA DEL SANTISIMO CORPUS *(Corpus Christi)*, which is also celebrated in the cathedral. A great *Procession* takes place at 10 a.m., followed by the *Dance of the Seises* (see above), and there is a second procession in the afternoon, to lay 'Su Majestad' on the high-altar. The Seises also dance on the three days of Carnival and on the *Fiesta de la Concepcion* (Oct. 8th) and seven following days.

The Fiesta de Todos los Santos (*All Saints;* Nov. 1st) is marked by a *Procession* (10 a.m.) to the *Triunfo* (p. 437) and a *Te Deum.* On the eve of All Saints and on All Souls (Nov. 2nd; p. 60) crowds of visitors repair to the *Cemeteries of San Fernando* (p. 452) and *San José* (Triana; p. 459), near which a kind of Feria is held.

On Nov. 23rd a special service is held in the Capilla Real (p. 447).

The Celebration of Christmas (*La Natividad*) is also interesting. At this season a *Fair* is held between the Triana Bridge and the Bull Ring.

Popular Celebrations. The *Majos* and *Majas* of Seville are seen in all their glory in the *Veladas de San Juan* and *de San Pedro* (June 24th and 29th), celebrated in the Alameda de Hercules (p. 453), and even more in the varions *Romerías*, a kind of kermess, in the vicinity of Seville. The chief Romerías are the following:

Whit-Sunday: *Romería del Rocío* in *Almonte.* The inhabitants of Triana appear with a chariot bearing the standard of '*Sin-Pecado*' and a gaily-decorated tabernacle.

Sept. 8th: *La Consolación de Utrera* (p. 461). Special trains run to Utrera.

Beginning of October: *Feria de Santiponce* (p. 460).

On the Sundays of October the *Romería de Torrijos* is held at the little town of *Salteras* (p. 478). Most tourists content themselves with seeing the return of the 'Romeros' in Triana.

One of the chief festivals is the *Feria, founded in 1847 and held from April 18th to April 20th on the *Prado de San Sebastián* (Pl. G, 1, 2; p. 458), which still furnishes a charming picture of popular life, though it has lost some of its most attractive features. The feria is not so much an annual fair as an outing or festival which the people, high and low, give to themselves. It should be seen early in the morning and the evening. Every rich family has its own tent, where its members may he said for the time being to live the life of their patio (p. 435) in public.

Distribution of Time. Most of the Churches are closed except in the morning, hut they are open all day in Easter Week. The Cathedral is always open except from noon till 2.30 p.m. Admission to the parts at present hoarded off requires the permission of the architect, *Joaquin Fernandez* (Calle de la Laguna 14 Pl. E, 4). There are generally no stated hours of admission to Private Houses, Charitable Institutions, and the like; and sometimes even the 'silver key' fails to work. Admittance is always more difficult on a festival, especially during the Semana Santa, which plays havoc with all those of the visitor's plans that are not connected with the public celebrations. On other occasions the following arrangements are generally observed.

**Alcázar* (p. 438), daily, 11-4. Tickets of admission and free passes for artists are issued at the office on the S. side of the Patio de las Banderas (middle door). Fee of 1 p. to the attendant who acts as guide.

Archivo General de Indias, daily, 11-4 (in summer, 8-11). Students require a permit from the Ministerio de Ultramar in Madrid.

Ayuntamiento (p. 448), daily, on application; fee 1 p.

Biblioteca Colombina (p. 442), on week-days, 10-3.

**Casa de Pilatos* (p. 449), daily, on application; fee 1/2-1 p.

Fábrica de Tabacos (p. 458), daily, best between 2 and 3, by permission of the Administrador; guide 1 p., forewoman of each room 20-30 c.

**Giralda* (p. 440), daily (50 c.); no one allowed to ascend alone.

**Hospital de la Caridad* (p. 456), daily; fee 1/2-1 p.

**Museo Provincial* (p. 454), daily, 10-3 (Archæological Museum on Sun. till 1 p.m. only); fee 1/2-1 p.

Permanent Exhibition of Pictures of the 'Sociedad Económica de Amigos del Pais', Calle de Rioja 25, daily, 10-4; 1 p.

University Library (p. 451), on week-days, 10-3.

Chief Attractions (3 days). 1st Day. Ascent of the *Giralda* (p. 440); *Cathedral* (p. 443); *Plaza de la Constitución* (p. 448); *Plaza de San Fernando* (p. 449); *Calle de las Sierpes* (p. 449). — 2nd Day. *Alcázar* (p. 438); *Casa*

de Pilatos (p. 449); *Caridad* (p. 456). — 3rd Day. In the morning, *Museum* (p. 454). In the afternoon, *Paseo de Cristina* (p. 457), *Paseo de las Delicias* (p. 458), and *Parque Maria Luisa* (p. 458).

Seville or *Sevilla* (33 ft. above the sea), a city of 146,200 inhab., the capital of Andalusia and of the province of Seville, the seat of a Captain-General, an Archbishop, and a university, lies in a wide plain on the banks of the tawny *Guadalquivir*, one of the two chief rivers of S. Spain. The 'Great River' (p. 340) describes a curve round the W. side of the city and parts it from the S.W. suburb of *Triana*. The fall of the Guadalquivir is so slight, that the flood-tide is perceptible in its effects more than 60 M. from its mouth. The highest tide rises nearly 6 ft. above the mean level, while the ebb sinks fully 3 ft. below it. Sea-going vessels drawing 16 ft. can ascend with the flood to the quays of Seville, which thus enjoys the advantages of a seaport, though 54 M. from the sea. '*La Tierra de Maria Santisima*', as the Sevillians proudly call the surrounding district, produces admirable olives, wine, oranges, cork, and grain.

As its site is perfectly flat and almost destitute of natural picturesqueness, Seville would hardly justify the old saying '*Quien no ha visto Sevilla no ha visto maravilla*', were it not that it combines the peculiarities of a harbour-town with the exuberant fertility of a southern landscape, and joins a present, full of rich, sprightly, and harmonious life, to an abundance of artistic monuments indicative of a brilliant past. In *Dante's* 'Inferno' (XXVI, 110) Odysseus mentions Sevilla and Ceuta alone as witnessed by him in passing the straits of Hercules.

In spite of the labyrinth of narrow streets that it inherits from the Moors, Seville is one of the gayest and brightest cities on the globe. Every open space is planted with orange-trees, palms, acacias, and other trees. Everything in Seville is white, if not to the same degree as at Jerez or Cadiz, and the *brocha del blanquedor* (the brush of the whitewasher) is constantly at work, now on the walls of the houses, now on the stone-slabs bordering the gutters.

The PUBLIC LIFE of Seville is concentrated in the narrow *Calle de las Sierpes* (p. 449), the *Plaza de la Constitución* (p. 448), and the *Plaza de San Fernando* (p. 449).

The PRIVATE LIFE is focussed, according to the Moorish custom, in the inner courts of the houses, of which no other town in Spain can show such brilliant and characteristic examples. The houses of Seville have seldom more than two stories, and their street fronts are always simple and unpretending. We first enter the *Zaguan*, a small vestibule, which is separated from the *Patio* by a *Cancela*, or grating. The court is uncovered and is flanked on the right and left by an arcade, while in one corner is a wide staircase ascending to the *Upper Floor*, with its glass-covered galleries overlooking the court. This floor forms the winter-dwelling of the family, while in summer they live in the patio and in the rooms opening off it. The

latter have no windows, but obtain all the light and air that is necessary through the doors communicating with the court. The court is always paved with marble, and there is generally a fountain playing in the centre. A movable awning *(toldo* or *vela)* protects it from the rays of the sun. The patio practically forms the summer-parlour of the house, and the well-to-do furnish it with rugs, sofas, pianos, and mirrors and adorn it with flowers, foliage plants, and bright-plumaged birds. Passers-by can look freely through the grating into the court, which at night is generally illuminated by coloured lamps; and the stranger will find this glimpse of a Spanish domestic interior go far to justify the old German saying, '*Wen Gott lieb hat, dem giebt er ein Haus in Sevilla*' ('He whom God loves has a house in Seville'). In the largest houses there are often several patios, but all arranged in the same axis, so that the entire series is overlooked from the principal entrance. In the extreme rear there is generally a small orange-garden.

The CLIMATE of Seville (comp. p. xxxiii) is one of the most delightful on the continent of Europe. The summer is certainly unbearably warm (sometimes touching 115° Fahr.), but winter has seldom a sunless day, and frost and snow are almost unknown. Roses blossom throughout the entire winter and the hyacinth and crocus appear as early as January. The most charming season, corresponding to our May, is the early spring from the middle of March to the end of April. No other town of Spain is so delightful for a stay of some time.

The HISTORY of Seville is somewhat scanty in comparison with the age, the size, and the wealth of the town. That it was an Iberian settlement is indicated by its ancient name *Hispalis*. It was situated on the great trade-route from Gades (Cadiz) to Emerita (Merida) and Salmantica (Salamanca). The importance to which it rose in the 2nd cent. B.C., chiefly owing to its shipping industry, is attested by its position as the second capital of Bætica and by numerous inscriptions. Cæsar captured the town in B.C. 45 and fostered it in opposition to Pompey's town of Cordova, naming it *Colonia Julia Romula* and making it one of the *Conventus Juridici* (p. 275). At a later period it became the capital of the *Silingian Vandals* (411) and of the *Visigoths* (441). *King Leovigild* transferred his residence in 567 to the more central Toledo, while his son *Hermenegild* or *Ermengild* remained at Seville as viceroy. The latter, supported by the brothers *Leander* and *Isidore*, abandoned the Arian form of Christianity, which the Goths had hitherto professed, and rebelled against his father. Leovigild, however, suppressed the revolt in 584; and a renewed rising in 586 led to the execution of Hermenegild. Later, when the Athanasian faith obtained the upper hand in Spain, Hermenegild and his two supporters, the 'Apostles of the Goths' and the 'Religious Fathers of Spain', who presided at the *Concilia Hispalensia* in 590 and 619, were canonized.

In 1712 Seville (Arab. *Ishbiliya*) was captured by the *Moors* under *Musâ* and assigned, after the expulsion of the Christians, to the Arabs of Yemen. Mûsa's son *Abd el-'Azîz*, the first Arab viceroy of Spain, married *Egilona*, widow of Roderick, the last King of the Goths. His successor *Ayûb* transferred his residence to Cordova in 715. In 1021, on the fall of the Ommayads (p. 354), Seville declared itself an independent republic, under the leadership of *Abu'l Kâsim Mohammed* (d. 1042), an Arab of the family of the *Beni 'Abbâd*. Under his successors *Abbad (al-Mo'tadhid;* 1042-69) and *Al-Mo'tamid* (1069-91) it eclipsed Cordova so entirely, that its population rose to 400,000 souls. The latter, unfortunately for himself, invited the

Almoravides (p. 354) into the land, and they took possession of it on their own account. In 1147 Seville fell into the hands of the *Almohades* (p. 354). Seville's Christian period begins with its capture by *Ferdinand III. (the Saint)* of Castile on St. Clement's Day (Nov. 23rd), 1248, after a siege of six months, in which he was aided by Ibn al-Ahmar (p. 330), Sultan of Granada. Ferdinand made the city his residence, expelled about 300,000 Moors, and divided the soil among his followers ('el Repartimiento'). In the struggle between *Alfonso X. (the Learned;* 1252-84) and his son *Sancho* Seville remained loyal to the former and won the motto mentioned below. The most celebrated and most popnlar king in Seville was *Peter I.* (1350-69), surnamed either *El Cruel* or *El Justiciero* ('the judge') according to one's point of view. Many popular anecdotes are still current in Seville concerning this monarch, who appears in them sometimes as a kind of Blue Beard, some-times as a judge and executioner. He has often been brought upon the stage by dramatists of the golden age of Spanish literature as by Lope de Vega in his 'Star of Seville'.

The discovery of America advanced Seville to an undreamt of importance. On Palm Snnday (Mar. 31st), 1493, Columbus was formally received here on his return from his first voyage. The city was invested with the monopoly of the Transatlantic trade, was chosen as the seat of the *Tribunal de las Indias*, and soon became one of the chief ports of Spain.

Seville remained loyal even during the episode of the Comuneros (p. 63) and was rewarded by Charles V. with the motto '*ab Hercule et Caesare nobilitas, a se ipsa fidelitas*'. Its decline dates from the accession of the Bourbons, who favoured Cadiz, whither the Council of the Two Indies was removed in 1720. Seville, however, has entered upon a new period of prosperity, since the dredging and regulation of the neglected channel of the Guadalqnivir has brought back its maritime commerce. Several steamship companies, chiefly engaged in the Spanish coasting trade, have tbeir headquarters here. — The city is exposed almost every winter to disastrous inundations caused by the *Avenidas* (p. 292). Among the most destructive in recent years have been the floods of 1876, 1881, and 1892.

Seville can proudly boast of being the birthplace of the two chief Spanish painters, *Velazquez* (1559-1660) and *Murillo* (1617-82). Other eminent Sevillian painters are *Juan de las Roelas* (1558-1625) and *Francisco Herrera 'el Viejo'* (1576-1654), and Seville was also the home of *Martinez Montañés* (d. 1648), the famous carver of figures of the Saviour. Among its authors are the dramatist *Lope de Rueda* (d. 1567?), *Fernando de Herrera* (1534-97), *Mateo Aleman* (1550-1609), author of the Picaresque romance 'Guzman de Alfarache', and the poet and scholar *Alberto Lista* (1775-1848). *Cardinal Wiseman* (1802-65) was born at Seville.

Music, however, has done even more to make it famous. It is the scene of *Mozart's* 'Don Juan' and 'Figaro' and of *Bizet's* 'Carmen', and there are many claimants to be the shop of *Rossini's* loquacious barber ('numero quindici, a mano manca').

The COAT-OF-ARMS of Seville consists of a tbroned figure of *St. Ferdinand*, between *SS. Leandro* and *Isidoro* (p. 436). The motto is '*muy noble, muy leal, muy heroica é invicta*'. Above is a crown with a curious knot *(madeja)* between the syllables *no* and *do*. Read as a rebus, this makes *no madeja do*, i.e. *no me ha dejado* ('it has not deserted me'), and refers to the city's loyalty to Alfonso X. This device ('el nodo') is repeated on every possible occasion in Seville.

a. The Plaza del Triunfo with the Alcazar and the Cathedral.

A visit to Seville is best begun at the PLAZA DEL TRIUNFO (Pl. F, 3), which is surrounded by three imposing buildings: the Lonja on the W., the Alcazar on the S., and the Cathedral on the N. A *Monument* in the middle of the square commemorates the escape of Seville at the Earthquake of Lisbon (Nov. 1st, 1755), an escape still celebrated by an annual procession.

The **Casa Lonja** (Pl. F, 3), a Renaissance building 184 ft. square and 56 ft. high to the parapet *(antepecho)*, was built for the merchants of Seville in 1583-98, under the superintendence of *Juan de Mijares*, from a design (not very closely adhered to) of *Juan de Herrera* (p. 111). The main W. entrance leads to the handsome Patio, surrounded by a double arcade, the lower story in the Doric, the upper in the Ionic style. The central fountain bears a small statue of Columbus. A sumptuous marble staircase, built in the reign of Charles III., ascends to the upper story, on which is the *Archivo General de Indias.*

The **Archivo General de Indias** (adm., see p. 434), founded in 1784, contains a most extensive collection of documents relating to the discovery, conquest, and governing of America and the Philippine Islands (in 32,000 *legajos*, or portfolios). A number of the most important documents, including autographs of *Pizarro*, *Fernando Cortes*, *Magalhães (Magellan)*, *Balboa*, and *Amerigo Vespucci* (but not Columbus), are exhibited under glass. There is also a letter of *Cervantes*, applying for one of the four *oficios* in America. The roof *(azotéa)*, reached by a tasteful staircase, affords a picturesque view of Seville and its cathedral. — On the groundfloor of the E. wing is the Consulado, or *Chamber of Commerce* (conserje ½-1 p.), with the portraits of Spanish rulers. In a small adjoining room are portraits of eminent merchants of Seville.

The ***Alcázar** (Pl. F, 3; adm., see p. 434), the palace of the Moorish kings, has been the residence of the Spanish sovereigns since the capture of Seville (p. 437). It was built on the ruins of the Roman Prætorium, and its original form was that of a huge citadel, forming the most important portion of the fortification of the town. Of the ancient Alcazar, begun in 1181 by *Talûdi*, an architect of Toledo, for the Almohad sultan *Abu Ya'kub Yûsuf*, almost nothing remains. The nucleus of the present structure, which is much more limited in extent, is due to *Pedro the Cruel* (p. 437) and *Henry II.*, who caused it to be erected by Moresco architects, and partly with the remains of earlier buildings at Seville, Cordova, Medînat az-Zahrâ (p. 364), and Valencia. Isabella the Catholic erected the chapel on the first floor. Charles V., who was married to Isabella of Portugal in the Hall of the Ambassadors, built the Court of the Maidens, added some other rooms, and laid out the gardens. Philip II. is responsible for the portraits of the kiugs in the Hall of the Ambassadors (1610). An extensive restoration took place under Philip IV. (1624). Philip V., who spent two years here in complete retirement, added the Apeadero and the fish-pond. Ferdinand VI. erected the Oficinas above the baths of Maria de Padilla (p. 440). The ravages of the fire of 1762, which destroyed many of the artesonado ceilings, were not made good till 1805. The restoration of 1857 revived much of the former brilliancy of colouring, but it was carried on with little sense of archæological accuracy, and numerous motives were arbitrarily borrowed from the Alhambra. After all these changes the Alcazar can no longer be regarded as a masterpiece of the Mudéjar style; nevertheless, the extreme beauty of some of its details, such as the Court of the

Maidens, the Hall of the Ambassadors, and the façade of the Patio de la Monteria, still offers a rare pleasure to even the most critical beholder.

The exterior of the Alcazar, with its masses of bare masonry and its embattled towers, still preserves the character of a mediæval castle. The ENTRANCE is by the portal in the S.E. corner of the Plaza del Triunfo. We traverse the *Patio de las Banderas*, with its orange-trees, where a banner was hoisted when the royal owner was in residence and which contains a stone seat used by Peter the Cruel when dispensing justice. This brings us to the *Apeadero*, a passage with coupled columns. Hence we may either pass to the left into the gardens mentioned at p. 440, or to the right into the *Jardines de Maria de Padilla*, a court, planted with orange-trees and palms, and beyond it into the *Patio de la Montería*, the court of the royal lifeguards ('monteros de Espinosa').

The Patio de la Monteria is flanked on the one side by the *Sala de la Justicia* and on the other by the *MAIN FAÇADE *(Fachada y Puerta Principal)* of the Alcazar, a richly articulated structure, resembling Persian models and probably in the main an imitation of the old façade of Talûdi (p. 438). The far-projecting roof, borne on corbels, overhangs a superb stalactite frieze, below which is a row of beautiful ajimez windows with marble columns. The windows and side-doors are surmounted by cusped Moorish arches, but the main portal rather recalls the Egyptian style. To the right and left the row of windows is continued by an open gallery. The walls are adorned with Arabic inscriptions in the Cufic character, and with a Spanish one in early-Gothic lettering in honour of Peter I. — Comp. the Plan, p. 442.

A narrow passage *(Pasillo)* leads to the left from the *Vestíbulo* to the *PATIO DE LAS DONCELLAS, or *Court of the Maidens*, a cloister-like space measuring 62 ft. by 50 ft., erected in 1369-79 but altered and restored in 1569. The lower part of the walls, covered with plaster and pierced by 24 exquisite Moorish arches (the 20 smaller arches surmounted by open work) is supported by 52 coupled marble columns in the Renaissance style. The upper story dates from 1569. Charles V.'s motto, '*plus ultra*', is everywhere in evidence. The galleries are adorned with beautiful azulejos *(alicatados)*. The large doors leading to the adjoining rooms are let into the stone door-posts and corbels in the singular fashion mentioned at p. 403.

To the S. of the great court is the **Salón de Carlos Quinto*, with its beautiful wooden ceiling, azulejos, and jalousies *(celosias)*. It is adjoined on the W. by the *Room of Maria de Padilla*, the morganatic wife of Pedro the Cruel. To the W. of the court is the magnificent ***Salón de Embajadores (Hall of the Ambassadors)*, a room 33 ft. sq., covered with a dome in the *media naranja* form (renewed in 1427). On the walls are a series of portraits of the Kings of Spain, from Chindaswinth to Philip III. (repainted). The three

beautiful vaulted doorways, each subdivided by two columns; the azulejos; and the broad frieze of window-like niches surmounted by a band of almocarábes (a kind of Moorish ornamental pattern) should be noted. The balconies were added by Charles V. The cupola originally contained panes of coloured glass instead of the small mirrors. To the W. of this hall is the *Comedor* (dining-room) and to the N. is the *Room of Philip II.* — To the N.W. lies the **Patio de las Muñecas*, or Dolls' Court, so named from the small figures in its decoration. It recalls the third period of Arab architecture (p. 400), but the upper part is modern. This court, which is believed to be the scene of Pedro's murder of his brother Fadrique†, is adjoined by the *Bedroom of Isabella the Catholic* and the *Cuarto de los Príncipes*. To the N. of the Maidens' Court are the so-called *Dormitorio de los Reyes Moros* (Bedroom of the Moorish Kings) and a small ante-room *(alhanía)*, with its old flooring and beautiful columns in its ajimez windows. The numerous Arabic inscriptions date from the Christian period. — The interesting rooms on the Upper Floor date mainly from the 16th century. The most noteworthy are the *Chapel of the Catholic Kings*, with an *Altar-piece (Visitation), painted on terracotta by *Nicolò Francesco* of Pisa (1503), and the *Room of Peter the Cruel*, with some Flemish tapestry (after Teniers, etc.) in admirable preservation. The four death's heads, painted on the wall of the latter, near the door, refer to four corrupt judges executed by the king. A small winding staircase *(caracol)* descends hence to the rooms of Maria de Padilla.

The **Gardens of the Alcázar** (Pl. F, G, 2, 3) are approached from the Patio de las Banderas through the Apeadero. The large tank at the entrance collects the water necessary for irrigation. From the adjoining terrace we descend to the *Baños*, a vaulted gallery, where Maria de Padilla used to bathe, while Don Pedro's courtiers showed their gallantry by drinking the water. In the middle of the gardens stands the *Pabellón de Carlos Quinto*, erected by Juan Hernandez in 1540 and adorned with beautiful azulejos and a wooden dome. The gardens also contain a maze, a grotto, and 'surprize water-works' *(burladores)*, which besprinkle the unwary visitor. The flowering and other plants are very beautiful.

As we emerge from the Alcazar on the Plaza del Triunfo, we see in front of us the mighty frame of the cathedral, with the Capilla Real (p. 447) projecting at its E. end and the lofty Giralda rising over its N.E. angle.

The ***Giralda** (Pl. F, 4), the most conspicuous landmark of Seville, is the oldest and the most beautiful building in the city, distinguished by the singularly pure and harmonious proportions of its outline. It was originally the minaret (p. 356), or prayer-tower, of the principal Moorish mosque (p. 443), and was erected in 1184-96 by the architect *Djâbir* or *Gever* (?) for the Almohad Abu

† It was also at the Alcazar of Seville that Peter murdered his royal guest, Abu Said of Granada, for the sake of his jewels, one of which, a large 'spinel' ruby, given by Peter to the Black Prince, now figures in the British regalia (see *Baedeker's London*).

Ya'kub Yûsuf (p. 438). Part at least of the building material was furnished by the remains of old Roman and probably also of Visigothic structures; many Roman inscriptions are immured in the walls. The massive tower, battering slightly towards the top, was then about 230 ft. high. In ground-plan it is a square of 49 ft., and its tile-faced walls are 8-10 ft. in thickness. The upper surface of the walls, above a height of about 80 ft. from the ground, is diapered with a net-work of Arabesque-like sunken panels *(ajaracas)*, and is farther enlivened with niches and 20 windows, most of which are of the so-called 'ajimez' variety (p. xl). The paintings by *Luis de Vargas* (1558) in the upper niches, described by Mariana as 'pinturas hermosas á maravilla', are faded beyond recognition.

The Giralda belongs to the second period of Moorish architecture (p. 400). It was originally crowned by an embattled platform (comp. the altar-piece in the cathedral, p. 447). This bore an iron standard with four enormous balls of brass, said to have been made by the Arab *Abu'l Layth el-Sikili* ('the Sicilian); but these were overthrown by an earthquake in 1395. It was not till 1568 that the cathedral chapter commissioned *Hernan Ruiz* (p. 361) to build the present upper section of the tower. This consists of a rectangular belfry, surmounted by another rectangular stage of smaller diameter, the four faces of which bear the inscription '*Nomen Domini Fortissima Turris*' (Prov. xviii. 10). The whole is capped by a small dome, on which stands a bronze female figure representing Faith *(la Fé)*, with the banner of Constautine *(labarum)*, cast by *Bartolomé Morel* (1568). This figure is the *Giraldillo*, or vane *(veleta giratoria)*, which gives the tower its name, and moves quite readily in spite of the fact that it is 13 ft. high and weighs $1^1/_4$ ton. It is about 308 ft. above the ground. The whole structure was restored in 1885-88 under the superintendence of *Fernandez Casanova*. — The Giralda stands under the special protection of *SS. Justa* and *Rufina*, as indicated in a picture by Murillo (No. 19, p. 455).

Interior (adm., see p. 434; door at the S.E. corner). We ascend by an easy inclined plane, in 35 sections, and ending in 16 steps, to the first gallery, which affords a limitless *View. The bells here were all christened with holy oil and bear names such as *Santa Maria*, *La Gorda*, and *El Cantor*. By 69 steps more we reach the clock, made in 1764 by *José Cordero*, a Franciscan monk. The clock it replaces was the first tower-clock in Spain (1400); the bell *(San Miguel)* is the original. Between the clock and the Giraldillo are two stages to which visitors are not admitted.

The Palacio Arzobispal (Pl. E, F, 3), to the N.E. of the Giralda, dates from the 17th cent. and encloses several handsome patios. It contains a small collection of paintings, most of which came from the cathedral. The most interesting are the Conception, Birth of the Virgin, and Purification, three pictures by *Alejo Fernandez* (p. lxvii), an early master of Seville. The ecclesiastical dungeon of *La Parra*, within this palace, is often mentioned in poems and novels.

Adjacent, at No. 6 Calle Abades (Pl. E, 3; pension of Don Marcos, p. 431), is a house with a fine patio. — At the corner of this street and

the Calle Marmoles the shafts of three huge granite columns were recently discovered, probably belonging, like those in the Alameda de Hercules (p. 453), to a Roman temple.

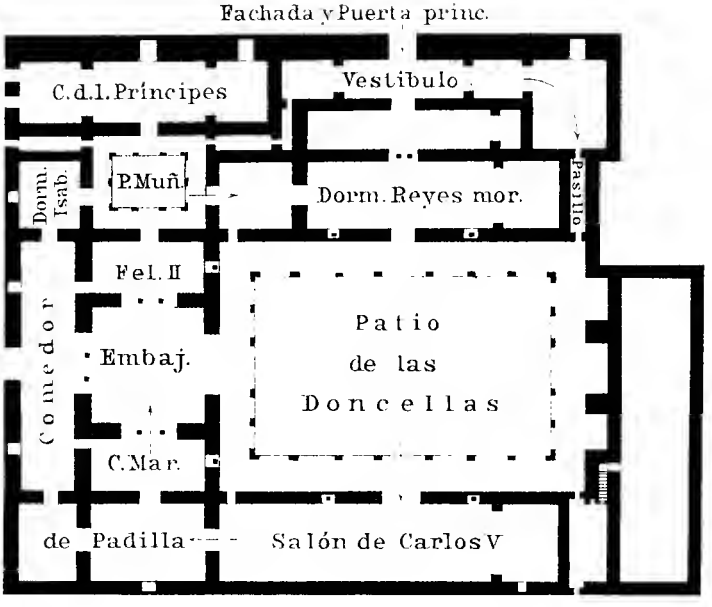
The Calle de Alemanes, running to the W. from the Archbishop's Palace, skirts the N. side of the ***Patio de los Naranjos** (Pl. F, 3), the court of the old Moorish mosque (p. 443). As at Cordova (p. 359), this 'Court of the Oranges' is entered by a raised *Lonja* or *Gradas* and through a handsome *Puerta del Perdón*. This gate, which according to Amador de los Rios was erected in honour of Alfonso XI.'s victory on the Salado (1340), more probably dates, like the court itself, from the Almohad period, though it has received several Christian additions. The bronze-mounted *Doors, marred by a coat of paint, and the knockers, resembling those of Cordova, are in the Mudéjar style. The plateresque ornamentation is by *Bartolomé Lopez* (1522). The sculptures, consisting of statues of SS. Peter and Paul, a group of the Annunciation, and a relief of the Expulsion of the Money Changers from the Temple (in reference to the former use of the court as an exchange) are by *Miguel* of Florence (1519). The magnificent old artesonado ceiling was removed in 1833 and replaced by a *Tower*.

The Interior of the court, which is 298 ft. long and 125 ft. wide, is very picturesque. In front of us is the Cathedral, to the right the Sagrario (p. 448), to the left the Library of Columbus (see below), over all the Giralda. The fountain in the middle is the old Moorish *Midhâ* (p. 356), consisting of an octagonal basin resting on six supports and surmounted by a second basin. The entrance to the cathedral (Puerta del Lagarto; p. 443) is in the S.E. corner of the court, beside the *Capilla de la Granada*, which still retains a horse-shoe arch of the old mosque.

Here hang an elephant's tusk (weighing 66lbs.), the alleged bridle of *Babieça*, the horse of the Cid (p. 30), the 'Vasa de la Justicia', and the so-called *Lagarto* ('lizard'), a stuffed crocodile sent by the Sultan of Egypt to Alfonso the Learned in 1260, along with a request for the hand of his daughter.

The *Biblioteca Columbina (entrance by the last door to the left) was formed by *Fernando Colón* (p. 444), the learned and pious son of Columbus, who travelled throughout Europe, spending his riches in collecting the printed works of that period, and was bequeathed by him to the Cathedral Chapter in 1539. It contains about 30,000 vols. and is rich in works relating to the discovery of America.

Among its chief rarities are the *Bible of Alfonso the Learned*, by Pedro de Pamplona; the *Pontifical* of Bishop Juan de Calahorra (1390); the *Missal* of Card. Mendoza (14th cent.); a *Libro de Horas*, said to have belonged to Isabella the Catholic; the *Missale Hispalense* (15-16th cent.); and the *Missal* of Card. Gonzalez de Mendoza (16th cent.), all illustrated with beautiful miniatures. — The glory of the collection is, however, the **Five Manuscripts of Columbus**, including a copy of the *Tractatus de Imagine Mundi* by *Card. Pierre d'Ailly*, with marginal notes in the handwriting of Columbus, and a treatise on the Biblical indications of the New World, written by Columbus in prison to pacify the Inqui-


Fachada y Puerta princ.
C.d.l.Príncipes
Vestíbulo
Dorm. Isab.
P.Muñ.
Dorm. Reyes mor.
Pasillo
Fel. II
Comedor
Embaj.
Patio
de las
Doncellas
C.Mar.
de Padilla
Salón de Carlos V

CATEDRAL DE SEVILLA

0 5 10 20 30 40 50 Metros

N.

S.

Calle de Alemanes

Pª del Perdón

Calle del Capitan

Pª del Sagrario

Patio de los Naranjos

1ª Pª Bibl. Colombina

Pª de los Naranjos

Pª del Lagarto

Cap. d. l. Gran.

Pª de Oriente

Giralda

Pª del Bautismo

Pª de los Palos

Calle del Cristian

Puerta Mayor

Trascoro

Coro

Cap. Mayor

Sacristia alta

Capilla Real

Pª del Nacimiento

Pª de las Campanillas

Ante Sala

Dependencias de la Hermandad Sacramental

Pª d. S. Cristóbal ó de la Lonja

Sacristia de Cálices

Sacristia Mayor

Ante Cabildo

Sala Capitular

1 *Sepulcro de Fernando Colón*	11 *Capilla de S. Jose'*	21 *Capilla de San Pedro*
2 *Cap. d. l. Concepción chica*	12 " *de S. Hermenegildo*	22 " *del Pilar*
3 *Capilla de los Jácomes*	13 " *de la Antigua*	23 " *de los Evangelistas*
4 *Altar de la Visitación*	14 *Altar de la Gamba*	24 " *de las Doncellas*
5 *Capilla de S. Leandro*	15 " *de la Santa Cruz*	25 *Altar de la Asunción*
6 *Altar d. N. S. del Consuelo*	16 *Capilla de los Dolores*	26 " *d. l. Virgen de Belén*
7 *Capilla de S. Isidoro*	17 " *de San Andres*	27 *Capilla de S. Francisco*
8 *Altar del Nacimiento*	18 " *del Mariscal*	28 " *de Santiago*
9 *Capilla de S. Laureano*	19 *Contaduria mayor*	29 " *de Escalas*
10 " *de S. Ana*	20 *Capilla d. l. Concep. grande*	30 " *del Bautisterio*

v. Wagner & Debes, Leipzig.

sition. Part of the library has recently been disposed of. — On the walls are portraits of the Archbishops and other celebrated 'hijos de Sevilla'.

The *Puerta de los Naranjos*, at the end of the transept, is at present under restoration.

The **Cathedral (Pl. F, 3; adm., see p. 434) is undoubtedly one of the largest, handsomest, and richest Gothic churches in Christendom (p. xlv), unexcelled in its impression of solemn mystery, and at once a veritable museum of works of art and a treasury of historical associations. An old saying groups the chief cathedrals of Spain together as '*Toledo la rica, Salamanca la fuerte, Leon la bella, Oviedo la sacra, e Sevilla la grande*'. Like all other Spanish churches from which Christianity has driven out Islam, the cathedral of Seville is dedicated to *Santa Maria de la Sede*. At first the Spaniards contented themselves with consecrating the great mosque of *Abu Ya'kub Yûsuf*, built in 1171 et seq. When, however, this 'Old Cathedral' fell into disrepair, the Chapter determined (1401) to erect the present basilica 'on so magnificent a scale that it should be without a rival'. This building was begun in 1402 and practically finished in 1506. The architects, who are unknown, came, perhaps, from Germany. The dome collapsed in 1511 and was re-erected from a design by *Juan Gil de Hontañon* (p. 165) in 1512-17. The whole of the vaulting of the church was considerably weakened by earthquake shocks, and an extensive restoration was begun in 1882 under the superintendence of *Casanova* (p. 441), but unfortunately too late to prevent a second collapse of the dome (Aug. 1st, 1888). The reconstruction of the dome is complete; that of the choir and damaged piers is now under way.

The W. façade, the only exposed side of the cathedral, contains three portals: the *Puerta Mayor*, with a relief of the Assumption by Ricardo Bellver (1885) and other stone figures; the **Puerta del Nacimiento* or *de San Miguel* to the S.; and the **Puerta del Bautismo* or *de San Juan* to the N. The last two are adorned with beautiful terracotta figures by *Pedro Millan* (ca. 1500). The tasteless upper part of the façade dates from 1827. — The *Puerta de las Campanillas* and the *Puerta de los Palos*, at the E. end of the church, are lavishly adorned with sculptures (ascribed to Lope Marin, 1548). — The three portals on the N. side (*Puerta del Lagarto*, p. 442; *Puerta de los Naranjos*, see above; and *Puerta del Sagrario*) are unfinished. — The *Puerta de San Cristóbal* or *de la Lonja*, at the S. end of the transept, is at present being completed.

In his description of the cathedral, published in 1804, *Cean Bermudez* says: 'Seen from a certain distance, it resembles a high-pooped and beflagged ship, rising over the sea with harmonious grouping of sails, pennons, and banners, and with its main-mast towering over the mizzen mast, fore-mast, and bowsprit. Its lofty tower (Giralda) and superb transept dominate the other naves and chapels with their myriads of turrets, pinnacles, and bosses'. — *Caveda* writes: 'The general effect is truly majestic. The open-work parapets which crown the roofs; the graceful lanterns of the eight winding stairs that ascend in the corners

to the vaults and galleries; the flying buttresses that spring lightly from aisle to nave, as the jets of a cascade from cliff to cliff; the slender pinnacles that cap them; the proportions of the arms of the transept and of the buttresses supporting the side-walls; the large pointed windows that open between them, one above another, just as the aisles and chapels to which they belong rise over each other; the pointed portals and entrances: — all these combine in an almost miraculous manner, althongh there are lacking the wealth of detail, the airy grace, and the delicate elegance that characterize the cathedrals of Leon and Burgos'.

The INTERIOR has a nave, double aisles, two rows of side chapels, a transept flush with the main walls, a coro in the middle of the nave, and a capilla mayor. The total length, exclusive of the Capilla Real (p. 447), is 380 ft., the width is 250 ft. The nave is 53 ft. wide and 132 ft. high; the aisles are 36 ft. wide and 85 ft. high. The total area is 124,000 sq. ft. (Milan Cathedral 90,000 sq. ft., Toledo Cathedral 75,000 sq. ft., St. Paul's in London 84,000 sq. ft., St. Peter's 162,000 sq. ft.). 'The majestic simplicity and decorative restraint of the whole, the carefully observed rhythmical relations of one part to another are delightful in proportion to the size of the dimensions, the purity of the lines, and the graceful section of the profiles' *(Caveda)*. — The handsome marble flooring was laid in 1787-95.

The 75 stained-glass windows were executed in the course of the 16-19th centuries. Among the finest are the earliest of all by *Micer Cristóbal Aleman* (1504); the Ascension, Christ and Mary Magdalen, the Awakening of Lazarus, the Entry into Jerusalem, and other scenes by *Arnao de Flandes* (1525-57) and *Arnao de Vergara;* and the Resurrection by *Carlos de Bruges* (1558).

In the nave, near the main W. entrance, is the tombstone (Pl. 1) of *Fernando Colón* (d. 1540 or 1541), the son of the great discoverer. It bears representations of the three caravels (with lateen sails) of Columbus and the famous inscription: '*á Castilla y á Leon mundo nuebo dié Colon.*'

Over this tombstone, in Passion Week, is erected the **Monumento**, a wooden temple, 105 ft. high, decorated in white and gold, which nearly reaches the vaulting of the cathedral. On the night between Maundy Thursday and Good Friday, when the Host is deposited here, the Monumento is brilliantly illuminated and produces an effect as of magic (p. 433).

The TRASCORO, worked in marble in the Doric style, contains a painting of the *Virgen de los Remedios* (beginning of the 16th cent.), a smaller picture ascribed to *Francisco Pacheco* (1633) and representing the Surrender of Seville to St. Ferdinand, and four marble reliefs from Genoa. Two doors enter the coro from this side.

The CORO and its contents were almost totally destroyed by the fall of the dome. Its treasures of art included the reja by *Sancho Muñoz* (1519) at its E. end, the facistol (lectern) by *Bartolomé Morel* (1570), and the famous Gothic sillería by *Nufro Sanchez* and *Dancart* (1475-79). The two large organs were also destroyed.

The CAPILLA MAYOR, to which several steps ascend, was screened from the crossing by the Reja Principal by the Dominican *Francisco*

de Salamanca (1518). The chapel contains a large retablo made of larch-wood, which is among the masterpieces of sculpture in Spain. The central niche is occupied by a silver figure of the Virgen de la Sede by *Francisco Alfaro* (1596), and in the other 45 compartments are painted and gilded groups of scenes from the Bible and the life of the Virgin. At the top are a crucifix and lifesize statues of the Virgin and St. John. The whole retablo was executed from designs by *Dancart* (1482) and was completed in 1526. The tabernacle and the reading-desks are by *Alfaro*. — The *Sacristía Alta*, behind the high-altar, has a fine artesonado ceiling.

The SIDE CHAPELS and their sacristies form a veritable museum of painting and sculpture. Attention should also be paid to the fine bronze railings separating them from the aisles of the church.

W. Side. At the *Altar de la Visitación* (Pl. 4) are a picture by *Pedro Villegas Marmolejo* (1520-97) and a Penitent St. Jerome by *Jerónimo Hernandez*. — Adjoining the Puerta Mayor is the *Altar de Nuestra Señora del Consuelo* (Pl. 6), with a Holy Family by *Alonso Miguel de Tobar* (1720), and a Guardian Angel by *Murillo*. — Beyond the Puerta del Nacimiento is the small *Altar del Nacimiento* (Pl. 8), with the Adoration of the Magi, the Four Evangelists, and other excellent paintings by *Luis de Vargas* (1502-68).

S. Aisle. *Capilla de San Laureano* (Pl. 9), with the tomb of *Archbp. Alonso de Exea* (d. 1417). — In the *Cap. de Santa Ana* (Pl. 10), to the left, is an altar from the old cathedral (p. 443), with a St. Bartholomew, a wooden image of the Virgin, and paintings of eight saints, with scenes from the Passion on the predella (1504). Among the last is a St. Anna after *Carravaggio*. The tomb of *Archbp. Luis de la Lastra*, by *Ricardo Bellver*, was erected in 1880. — *Cap. de San José* (Pl. 11), with an Adoration of the Holy Child and a Presentation in the Temple by *Francisco Antolinez* (1644-76) and a Marriage of the Virgin by *Juan Valdés Leal*. — The *Cap. de San Hermenegildo* (Pl. 12) contains the 'Imagen Titular' of this saint, ascribed to *Montañés*, and the *Tomb of Archbp. Juan de Cervantes* (d. 1453) by *Lorenzo Mercadante de Bretaña*. — In the *Cap. de la Antigua* (Pl. 13) are a fresco of the 14th cent. (retouched) representing the Virgin and Child with a rose (p. lxv), and the handsome monument of *Card. Mendoza*, by *Miguel* of Florence (1509).

In the S. transept, to the right of the Puerta de San Cristóbal, stands the *Altar de la Gamba* (Pl. 14), with the celebrated *'Generacion' by *Luis de Vargas*, restored in 1879. This work, depicting Adam and Eve adoring the Virgin, is a symbolical representation of the Immaculate Conception and is generally known as 'La Gamba', from the finely drawn and painted leg of Adam. Opposite is a colossal painting, 33 ft. high, of San Cristóbal (St. Christopher), by the Italian *Mateo Perez de Alesio* (1584). This point affords a very picturesque view of the interior of the cathedral. — On the other side of the portal is the *Altar de la Santa Cruz* (Pl. 15), with a Descent from

the Cross by *Pedro Fernandez de Guadalupe* (1527). — Between Pl. 14 and Pl. 15 is to be placed the *Monument of Columbus*, erected in 1892 in the cathedral of Havanna, but removed thence in Jan., 1899. It consists of a marble base, on which are four allegorical figures in bronze, supporting the small sarcophagus that contains the mortal remains of the great discoverer (also brought from Havanna).

Through the *Cap. de los Dolores* (Pl. 16) we reach the pseudo-Gothic SACRISTÍA DE LOS CÁLICES (open till 8 a.m.; at other hours, fee), built by *Diego de Riaño* (d. 1533) and *Martin Gainza* (d. 1556) in 1530-37. In front of us is a celebrated Crucifix, by *Montañés*, from the Cartuja (p. 460). On the left wall is the *Guardian Angel ('Angel de la Guarda') of *Murillo*, a work that is little considered by professional art-critics but seems to have made a profound impression on *Borrow*, *A. J. C. Hare*, *Severn Teackle Wallis*, and many other intelligent travellers. On the same wall: *Alecho Fernandez*, Adoration of the Magi; *Morales*, Triptych with the Ecce Homo, the Virgin, and St. John; *Luis de Vargas*, Fernando de Contreras (d. 1548), the liberator of many Christian slaves; *Murillo*, St. Dorothy; *School of Quentin Matsys*, Pietà; Copy of *Schongauer*, Death of the Virgin; *Juan Nuñez* (15th cent.), Pietà, with St. Michael, St. Vincent, and the donor; **Goya*, SS. Justa and Rufina (1817); *Dom. Theotocopuli*, Holy Trinity. Opposite, on the window-wall, is a St. John by *Zurbaran*.

To the E. of the Sacristia de las Calices and entered through the *Ante-Sala* is the SACRISTÍA MAYOR (open 11-12; fee 1 p.), built in 1532 et seq. by *Diego de Riaño* and *Martin Gainza* in a pleasing Renaissance style. It contains a few good paintings, including a *Descent from the Cross (1548) by *Pedro Campaña;* a Madonna by *Alonso Cano;* a St. Theresa by *Zurbaran;* and SS. Leander and Isidore by *Murillo*. The rich *Treasury* of the cathedral is also kept here.

Among the chief possessions are a silver **Custodia* (p. lvii), 10 ft. high, executed by *Juan de Arphe* in 1580-87 and restored by *Juan Segura* in 1668; silver candelabra; large Gothic monstrance; the *Tenebrario* by *Morel* (1562), a bronze candelabrum, 26 ft. high, which during Holy Week is erected between the Coro and Capilla Mayor; the *Tablas Alfonsinas*, a reliquary in the form of a triptych, presented to the chapter in 1274 by Alfonso the Learned; numerous other costly crosses, monstrances, reliquaries, paxes, and the like; a series of superb **Vestments*, from the 14th cent. to the present day. The two *Keys* said to have been presented to St. Ferdinand on the capture of Seville are also interesting. The silver key surrendered by the Moors bears the inscription: 'May Allah grant that Islam may rule eternally in this city'. On the iron-gilt key of the Jews, in the Mudéjar style, are the words: 'The King of Kings will open, the King of the Earth will enter'. The old *Bronze Door* of the Sagrario Viejo (p. 448) is in the Mudéjar style of the 14th century.

The *Cap. del Mariscal* (Pl. 18), the railing of which is fine, contains an altar-piece by *Pedro Campaña*, in ten sections, with the portraits of Marshal Pedro Caballero, the founder, and his family, etc.

The oval *SALA CAPITULAR, 46 ft. long by 29½ ft. wide, was begun by *Riaño* and *Gainza* in 1530 but not finished till after 1582.

The beautiful ceiling, the marble pavement with the 'nodo' (p. 437; generally covered), and the 16 marble medallions from Genoa all deserve attention. The pictures include a *Conception by *Murillo*, a St. Ferdinand by *Pacheco*, and the Four Virtues by *Pablo de Céspedes*. Murillo also painted the eight ovals between the windows.

E. End. Beyond the Puerta de las Campanillas is the *Cap. de la Concepción Grande* (Pl. 20), with the monument of *Card. Cienfuego* (1881). — Adjacent, in the main axis of the church and screened by a lofty reja of 1773, is the CAPILLA REAL, a Renaissance structure, 92 ft. long, 50 ft. wide, and 130 ft. high. It was begun by *Martin Gainza* in 1551 on the site of the old royal chapel torn down in 1481, was continued by *Hernan Ruiz* (p. 361), and was finished in 1575 by *Juan de Maeda*. The lofty dome is borne by eight candelabrum-like pilasters; the plastic ornamentation is very rich. To the right and left, within the chapel, are the tombs of *Alfonso the Learned* (d. 1284) and his mother *Beatrice of Swabia*. The apse is separated from the rest of the chapel by a screen. On the high-altar at the back, to which a few steps ascend, stands the *Virgen de los Reyes*, a figure of the 13th cent., said to have been given by St. Louis of France to St. Ferdinand of Spain. It has removable golden hair, and its shoes are adorned with fleurs de lis and the word 'amor'. Its golden crown was stolen in 1873. The figure is covered with vestments and is shown on Sat. only. On a lower altar, in front, is a silver shrine of 1729, containing the body of *St. Ferdinand*, King of Spain (d. May 31st, 1252), which is exhibited to the public on May 14th and 31st, Aug. 22nd, and Nov. 23rd (p. 434), while the troops of the garrison march past and lower their colours.

The steps near the front altar descend to the *Panteón*, containing the coffins of Peter the Cruel, Maria de Padilla (p. 439), the Infantes Fadrique, Alonso, and Pedro, and other members of the royal family. Above the original coffin of St. Ferdinand is placed a small ivory statuette of *La Virgen de la Batallas*, which the royal saint always carried at his saddle-bow. Adjacent are his pendón (pennant), renewed in 1531, and his sword. The latter is carried in the procession of Nov. 23rd (see above).

In the *Sacristy* of the Cap. Real are a Mater Dolorosa by *Murillo* and two Saints (Ignatius and Francis Xavier) by *Pacheco*. — The *Cap. de San Pedro* (Pl. 21) contains nine paintings (Life of St. Peter) by Zurbaran and the monument of *Archbp. Diego Deza*, destroyed by the French and restored in 1883.

N. Aisle. In the *Cap. del Pilar* (Pl. 22) is a figure of the Virgen del Pilar by *Pedro Millan* (p. 443). — Beyond the Puerta del Lagarto is the *Cap. de los Evangelistas* (Pl. 23), with an altar-piece in nine sections by the Dutch painter *Ferdinand Sturm* (1555); to the left, on the predella below, are SS. Justa and Rufina with a representation of the old Giralda (p. 441). — By the Puerta de los Naranjos (p. 443) are the *Altar de la Asunción* (Pl. 25), with an Assumption by *Carlo Maratta*, and the *Altar de la Virgen de Belén* (Pl. 26), with a painting of the Virgin by *Alonso Cano*. — The *Cap. de San Francisco* (Pl. 27;

fine window) has a Glorification of St. Francis by *Herrera el Mozo* (1657) and a painting by *Juan Valdés Leal* (Virgin and St. Ildefonso, p. 141). — In the *Cap. de Santiago* (Pl. 28) are a St. James by *Juan de las Roelas* (1609), a St. Lawrence by *Valdés Leal*, and the tomb of *Archbp. Gonzalo de Mena* (d. 1401). — The *Cap. de Escalas* (Pl. 29) contains the cenotaph of *Bishop Baltasar del Rio* (d. at Rome in 1540), a friend of Leo X., and a relief of the Day of Pentecost (1539). — On the wall of the Capilla del Bautisterio (Pl. 30; best light in the forenoon) hangs **St. Anthony of Padua's Vision of the Holy Child, one of *Murillo's* masterpieces, painted in 1656, and wonderfully fine in colouring. The figure of the kneeling saint was cut out of the canvas in Nov., 1874, but it was recovered at New York the following February and has been skilfully replaced. Above this picture hangs a Baptism of Christ, also by *Murillo*.

The last door on the right admits us to the **Sagrario** (entr. also from the Court of Oranges or direct from the street), begun in the baroque style, on the site of the Sagrario Viejo, by *Miguel Zumárraga* in 1618 and finished by *Lorenzo Fernandez de Iglesias* in 1662. It is now used as a parish-church. The building is 112 ft. long and 60 ft. wide, and it is spanned by a single bold vault, 75 ft. high. The retablo by *Pedro Roldan*, brought from the old Franciscan convent (p. 449), includes a relief of the Descent from the Cross. The statue of St. Clement, by *Pedro Duque Cornejo*, should not be overlooked. By a side-altar is a statue of the Virgin by *Montañés*. — Beneath the Sagrario is the *Burial Vault* of the Archbishops of Seville, with a handsome terracotta altar, in the Della Robbia style, from the Capilla de la Granada (p. 442). — The walls of the *Sacristy*, with their beautiful azulejos, belonged originally to the Moorish mosque.

b. The Central, Eastern, and Northern Parts of the City.

From the N.W. angle of the Court of Oranges the busy Calle de Génova leads to the Plaza de la Constitución (Pl. E, 3), surrounded with handsome balconied houses and having the City Hall on one side of it and the Audiencia on the other. It was in days of yore the frequent scene of tournaments, bull-fights, carnival fêtes, and executions.

The ***Casa de Ayuntamiento** (Pl. E, 4) or *Casas Capitulares* (City Hall), a handsome Renaissance edifice, erected about 1526-64 from the designs of *Diego de Riaño* and restored in 1891, occupies the whole of the W. side of the plaza. The other and more modern façade is turned towards the Plaza de San Fernando (p. 449). The S.E. part of the building is very ornate and justly passes as one of the most charming creations of the plateresque style. The modern additions, easily recognizable as such, are far inferior.

Interior (adm., see p. 434; main entrance on the E.). The *Sala Capitular* has a handsome marble floor, and the *Sala de Sesiones* has a magni-

ficent vaulted ceiling, the 36 fields of which each contain the figure in high-relief of a Spanish king. Above are reliefs of St. Ferdinand, the Archbishops Leander and Isidore, the cardinal virtues, and other subjects. Round the frieze runs a Latin inscription, from Sallust. In the *Biblioteca Municipal* is preserved the town banner (15th cent.), adorned with a figure of St. Ferdinand on his throne. — The handsome modern staircase and the carved doors also deserve attention.

The **Audiencia** (Pl. E, 3), or *Court of Justice*, contains a vestibule with marble columns, a fine patio, and three handsomely decorated rooms: the *Sala de Invierno*, *Sala de Verano*, and *Sala de Abogados* (advocates). The executions (*'celebrar las justicias'*) took place by a marble pillar outside, adjoining one of the windows.

The **Plaza de San Fernando** (Pl. E, 4), the largest square in Seville, is surrounded by lofty modern buildings and is thickly sprinkled with orange-trees, date-palms, marble benches, and the booths of the 'Aguadores'. A band often plays here on summer-evenings, and in winter it is the focus of the festivities of the three last and great days of the Carnival.

The Franciscan convent that once stood here contained a Roman toga-statue which passed for that of an old 'Comendador'. This is the statue that plays so striking a rôle in the '*Burlador* (scoffer) *de Sevilla ó el Convidado de piedra*' of *Gabriel Tellez* ('Tirso de Molina'; 1572-1648), and in *Mozart's* well-known opera (1787).

The *Calle de las Sierpes (Pl. D, E, 3, 4), the narrow but extremely animated street running to the N. from the Plaza de la Constitución, is so named from the 'serpents' on the sign of a mesón or tavern. It contains the best shops, cafés, and clubs of Seville, and it is also the favourite evening-promenade, though carriages are not admitted. Its prolongation, the equally narrow Calle de Amor de Dios, leads to the *Alameda de Hércules* (p. 453).

The Calle de Gallegos leads to the E. from the Calle de las Sierpes to San Salvador; other side-streets lead to the Casa de Expositos (p. 452) and the University (p. 451). The church of **San Salvador** (Pl. D, E, 3), a baroque building of 1774-92, has a fine dome, stained-glass windows, and richly gilded altars. By the first altar to the right is an Ecce Homo by *Murillo* (?); by the second to the right is a fine statue of Christ by *Montañés*. In the court to the N. of the church is a chapel with the *Cristo de los Desamparados* (p. 307), a wonder-working crucifix. An Arabic inscription, dating from a mosque formerly on this site, is immured in the lower part of the *Tower*, which is partly in the Gothic style.

About 200 yds. to the S.E. lies the church of **San Isidoro** (Pl. E, 3), containing 'El Transito de San Isidoro' (*i.e.* death of the saint), a celebrated masterpiece by *Roelas*, which Murillo studied carefully.

Proceeding to the E. of San Salvador by a maze of small streets and squares (Alcuceros, Plaza del Pan, Calle Confiterias, Alfalfa), and finally following (to the left) the Calle de Aguilas (with several fine patios), we reach the Plaza de Pilatos. Here stands the so-called ***Casa de Pilatos** (Pl. E, 2; adm., see p. 434), formerly the property of the *Dukes of Alcalá* and now that of the *Duke of Medinaceli*. This

interesting edifice seems to have been begun by Morisco architects for *Don Pedro Enriquez de Ribera* at the beginning of the 16th cent. and was completed under his descendants, *Don Fadrique Enriquez de Ribera* (d. 1535) and *Don Per Afan de Ribera* (d. 1571). The last adorned it with the antiquities and paintings he had collected while Viceroy of Naples. Don Fadrique had made a journey to the Holy Land, and this gave rise to the popular name of the house, the people believing it to be an imitation of the house of Pilate at Jerusalem. *Don Fernando Enriquez de Ribera*, the third Duke of Alcalá, established the once famous library of this palace and added considerably to the collection of antiquities. He also made his house the social centre of Seville, and numbered men like Céspede, Herrera the Elder, Gongora, Rioja, and Cervantes among his guests. In 1843 the palace was much damaged by the bombardment of Espartero's troops. — The style of the architecture, called by Rafael Contreras *'el bároco de árabe'*, shows a curious and yet harmonious combination of Moorish, Gothic, and Renaissance elements (p. xlvi).

A marble portal leads into the *Patio*, which is surrounded by an arcade supported by marble columns. In the middle is a fountain and round the sides are pieces of ancient sculpture Two of the statues in the corners are reproductions of an *Athena* of the Phidian period. Within the arcade, above, are a number of busts, the best of which is the *Head of an Athlete* of the school of Myron (inscribed 'Vitellius'). To the right of the patio is the so-called *Praetorium* of Pilate, with the Apostles' Creed on the doors. At the back of the court are a vestibule, with superb azulejos, and the *Chapel*, a charming room with Gotho-Moresque decoration and a reproduction of the column at which Christ was scourged (the gift of Pope Pius V.). A magnificent staircase, adorned with tiles and roofed by a much-admired dome *(media naranja)*, ascends to the upper floor, the rooms of which (not all shown) have generally been modernized. The most interesting are the *Oficinas*, with ceiling-paintings of Dædalus and Icarus by *Francisco Pacheco*. — The picturesque *Garden* is not shown without special permission. The antiquities here and in the adjoining *Estudio* are in a state of neglect.

From the Plaza de Pilatos the Calle de Caballerizas (No. 2 has a fine patio) and its prolongation, the Calle Descalzos, lead to the N.W. to the attractive PLAZA DE ARGÜELLES (Pl. D, 2, 3). At the N.W. angle of the plaza stands the church of **San Pedro,** a Gothic structure of the 14th cent., on the site of a mosque. Its chief features of interest are the fine wooden ceiling, an altar with paintings by *Pedro Campaña*, and a picture by *Roelas* (St. Peter freed by the angel). The tasteful campanile has galleries and open-work windows.

Streets running to the N. and N.E. from San Pedro lead us to the church of San Marcos and the Convento de Santa Paula. On the way, in one of the side-streets, the Calle de Dueñas (Pl. C, 2, 3), is the so-called *Casa del Duque de Alba*, a palace (once of great extent), begun by the Pinedas and completed by the Riberas (see above) about 1483. It shows the same mixture of styles as the Casa de Pilatos (comp. above).

The church of **San Marcos** (Pl. C, 2), a Gothic structure erected in the 14th cent. to replace a mosque, has a handsome portal in

the Mudéjar style and a fine wooden ceiling. The *Tower, the old minaret, was often ascended by Cervantes, to look round for his beloved Isabella.

The **Convento de Santa Paula** (Pl. C, 2), a Hieronymite nunnery established in 1475, also deserves a visit. In the fore-court is a Gothic **Portal*, bearing the yoke, quiver, and motto ('tanto monta') of the 'Catholic Kings' (pp. 147, 216). It is charmingly adorned with reliefs of saints by *Pedro Millan* (p. li) and terra-cotta ornamentation by *Francesco Niculoso* of Pisa. Beside it is an elegant tower, with beautiful windows, surrounded with azulejos. The *Church* has fine Gothic vaulting, and its walls are lined inside with azulejos of Triana, which are among the best of the 16th century. The statues of St. John the Evangelist and John the Baptist, at the two altars, are ascribed to *Montañés* (p. lxi). To the right is the tomb of the founder, Don Enriquez de Montemayor, with a fine figure of the deceased, above a base adorned with tiles.

We return to the Plaza de Argüelles and proceed thence to the W., through the short Calle de Imágen, to the spacious *Mercado* (Pl. D, 3), formerly named the Plaza de la Encarnación. At the (S.W.) corner of the market and the Calle de la Universidad rises the **University** (Pl. D, 3), founded by *Alfonso the Learned* in 1256 and greatly extended by the 'Catholic Kings' in 1502. In the court is a bronze statue of *Maese Rodrigo Fernandez de Santaella* (1435-1509), archdeacon of Seville and confessor to the 'Catholic Kings', to whose exertions the reorganization of the university was mainly due. The statue, which is by J. Bilbao, was unveiled in Dec., 1900. The rooms of the university contain many interesting pictures and busts. Thus, in the *Sala de Actos* are half-length portraits of St. Francis of Borja and Ignatius Loyola by *Alonso Cano*, a St. Dominic by *Zurbaran*, a St. Jerome in the style of *Quinten Matsys*, and a Holy Family ascribed to *Rubens*. — The *University Library* is insignificant (adm., see p. 434).

The University Church (entered from the quadrangle; doorkeeper ½-1 p.), built in the Renaissance style for the Jesuits by *Bartolomé Bustamante* (?) in 1565-79, contains a large number of pictures and statues. The retablo of the high-altar includes a 'Holy Night' and an Adoration of the Magi by *Roelas;* an Adoration of the Shepherds by *Juan de Varela;* above, an Annunciation by *Pacheco;* St. John the Evangelist and John the Baptist by *Alonso Cano;* and statues of SS. Francis of Borja (left), Ignatius Loyola (right), Peter, and Paul by *Montañés* (the last two doubtful). On the tabernacle is a small Holy Child by *Roelas*. To the left of the high-altar is the brass of *Francisco Duarte de Mendicoa* (d. 1554) and his wife *Catalina de Alcocer*. At the sides of the steps ascending to the altar are standing and sitting figures of the Madonna, by *Torrigiani*. The left transept contains an altar-piece by *Pacheco*, and the monument of *Lorenzo Suarez de Figueroa* (d. 1409), brought

from the suppressed Convento de Caballeros de Santiago. In the right transept is the tomb of *Benito Arias Montano* (1527-98). In the nave are the monuments of *Pedro Enriquez de Ribera* (d. 1492; left) by Antonio Aprile, and of his wife *Catalina de Ribera*, by Pace Gazini of Genoa (p. liii). On the floor between them is the brass of *Per Afan de Ribera* (p. 450). There are also numerous less important monuments.

The Calle de la Universidad ends on the W. at the CALLE DE LA CUNA, Nos. 3 and 5 in which (both to the left) have fine patios. The first is the *Palace of the Marqués de Montilla*, a descendant of *Lorenzo Poro* or *Laurence Poore*, a Scotsman who was the first to ascend the Giralda after the surrender of Seville and shared in the *Repartimiento* (p. 437). A little farther on, also to the left (No. 13), lies the **Casa Provincial de Expositos** (Pl. D, 3), or *Foundling Hospital*, founded in 1558 and popularly known as *La Cuna* ('the cradle'; visitors generally admitted, fee to attendant 1 p.). The infants laid on the 'torno' are brought up here till they are six years old, after which they are sent to the *Hospicio Provincial* (orphanage and poorhouse) to learn a trade.

In the N. part of the town there are a few other churches of interest. **Santa Lucia** (Pl. B, 1), now used as a storehouse, has a fine Gothic portal and an ancient Moorish minaret. — **San Julian** (Pl. B, 1, 2) has an altar by *Alejo Fernandez* (p. 441), a large St. Christopher by *Juan Sanchez de Castro* (p. lxvii), and a Madonna by *Montañés*. — The Gothic portal of **Santa Marina** (Pl. B, 2) exhibits the earliest Christian sculptures in Seville. The tower and two chapels in the interior are relics of an old mosque. — The church of **Omnium Sanctorum** (Pl. B, 3), built by Peter the Cruel, has a Moorish tower. — *La Feria*, the street passing the W. side of this church, is the scene of a busy rag-fair on Thursday ('La Feria del Jueves'), especially towards its S. end.

Between the two former gates, the *Puerta del Sol* (Pl. B, C, 1) and the *Puerta de Córdoba* (Pl. B, 1), and to the N.W. of the latter, are preserved two fragments of the ancient **City Wall**, with imposing towers and a low breast-work *(barbacana)* on the ontside. The city-walls of Seville had once a circumference of upwards of 10 M., were pierced by 12 gates, and were strengthened by 166 towers.

To the N. of the city, ontside the *Puerta de la Macarena* (tramway, see p. 431), which was modernized in 1723, lies the **Hospital Civil** (Pl. A, 2), popularly known as the *Hospital de las Cinco Llagas* ('of the five wounds of Christ') or *de la Sangre*. It is one of the largest institutions of the kind in Europe. The hospital was founded in 1500 by *Fadrique Enriquez de Ribera* (p. 450), in the Calle de Santiago, and was transferred in 1559 to the present building, erected by *Martin Gainza* and *Hernan Ruiz*. It was considerably extended in 1842. The CHURCH, with the arms of the Riberas and a relief of Caritas ascribed to *Pietro Torrigiani* (?), contains eight pictures of female saints by *Zurbaran*, an Italian Madonna of the 16th cent., and two pictures by *Roelas* (Apotheosis of St. Hermenegild and Descent of the Holy Ghost). — Farther to the N. are the large *Cementerio de San Fernando*, used by Roman Catholics, Jews, and Protestants, and the former convent of *San Jerónimo*, with the *English Protestant Cemetery* and a glass-factory.

c. The Western, South-Western, and South-Eastern Parts of the City.

From the N. end of the Calle de las Sierpes (p. 449) the Calle de Campana leads to the PLAZA DEL DUQUE DE LA VICTORIA (Pl

D, 4; p. 86), which is planted with orange-trees. In the middle of the plaza rises a *Bronze Statue of Velazquez*, by Susillo (1892). On the S. side once stood the large palace of the *Dukes of Medina Sidonia*. The former house of the *Solices* (No. 7) was the home of Calderon's 'Médico de su Honra'. In the house of the *Tellos* (No. 5) is said to have lived *Sancho Ortiz de la Roela*, the hero of Lope da Vega's tragedy 'La Estrella de Sevilla'. No. 11, formerly the *Palacio del Marqués de Palomares*, now a house of business, has fine patios, staircases, and rooms. The plaza itself was the scene of many tournaments and public festivals, as well as of bloody frays between the hostile families of Medina Sidonia and Ponce de León.

The *Calle de Amor de Dios*, forming a prolongation of the Calle de las Sierpes, and the *Calle de Trajano*, the parallel street to the W., beginning at the Plaza del Duque de la Victoria, end to the N. in the shady **Alameda de Hércules** (Pl. B, 3). At the S. end of this promenade are two high Roman *Granite Columns* (comp. p. 442), placed here in 1574 and bearing statues of Hercules and Julius Cæsar. The *Monuments* at the N. end are modern and devoid of interest. The so-called 'Veladas' (p. 434) are celebrated in this alameda.

In the Calle de Santa Clara (No. 32), to the W. of the Alameda, lies the nunnery of **Santa Clara** (Pl. B, 4), founded by St. Ferdinand and modernized in the 16-17th centuries. It contains some good sculptures by *Martinez Montañés* (p. lxi). The *Torre de Don Fadrique*, a late-Romanesque (1252) structure in the convent garden, belonged to the palace of Fadrique, brother of Alfonso X.

The large gate at the N. end of this street belongs to the nunnery of **San Clemente el Real** (Pl. A, 4), also founded by St. Ferdinand and largely rebuilt in 1770-71. It rose over the ruins of the *Vib-Ragel (Bîb ar-Radjul?)*, the former residence of the Beni 'Abbâd (p. 436). The church, with its beautiful artesonado ceiling and exquisite azulejos of 1588, contains statues of SS. Bernard and Benedict ascribed to *Montañés* (at the high-altar), a statue of John the Baptist ascribed to *Gaspar Nuñez Delgado*, and the unpretending mural monument of Maria of Portugal, wife of Alfonso XI.

Opposite the S. end of the Calle de Santa Clara lies the church of **San Lorenzo** (Pl. B, C, 4), containing several good works of art. Among these are a Holy Family by *Pedro Villegas Marmolejo* (1520-97), who is buried here; a statue of St. Lawrence (1639) and four reliefs by *Montañés* (at the high-altar); and a figure of Our Lord, known as Nuestro Señor del Gran Poder, by the same. On the altar to the left of the choir is an old mural painting of Nuestra Señora de Rocamador (p. lxiv). Good azulejos on the walls. — From the Plaza de San Lorenzo the Calle de Capuchinas runs to the S. to the pretty Plaza de Gavidia (Pl. C, 4), with its *Statue of Luis Daoiz* (p. 95) by Susillo.

As a starting-point for our walk through the S.W. quarters of the town we may select the small PLAZA DEL PACÍFICO (Pl. D, 4), with its orange-trees and large hotels (see p. 430). From the S.W. angle of the plaza we follow the Calle de San Pablo (which ends at the Puente de Isabel Segunda, p. 459) as far as the church of *Santa Magdalena* and then turn to the right into the Calle de Bailén. From this in turn we again diverge to the right, a little farther on, and follow the Calle de Miguel de Carvajal to the PLAZA DEL MUSEO (Pl. D, 5), in the middle of which stands a *Bronze Statue of Murillo* by Sabino Medina, cast at Paris (1864). On the N. side of this plaza, at the corner of the Calle de San Vicente, lies the *English Church* (see p. 432). On the W. side stands the Museum.

The ***Museo Provincial** (Pl. D, 5) occupies the old *Convento de la Merced*, founded by St. Ferdinand in 1249. It includes the *Academia de Bellas Artes* (established 1849), the *Museo Arqueológico* (established 1867), and the *Picture Gallery*. Adm., see p. 434. Catalogues (1 p.) of the paintings and the Roman inscriptions.

The museum originated in the storm that raged over the convents in 1835, when *Dean Manuel López Cepero* contrived to collect the best conventual paintings under the protection of the Cathedral Chapter. The archæological treasures were almost all dug up at Italica (p. 461). Both collections are small. The picture-gallery contains only about 200 paintings and 10 sculptures. The paintings, however, include 23 by Murillo, most of which came from the Capuchin Convent (Pl. A, B, 1), for which the master painted (after 1670) a series of scenes from the legend of St. Francis of Assisi and from the history of the Franciscan order (p. lxxix).

Through a corridor, on the walls of which are azulejos of various origins, we enter a small patio, and thence we proceed to the larger cloisters, containing the ANTIQUITIES (all marked with descriptive labels). These include fragments of columns, capitals, tombstones, well-heads, amphoræ, basrelief of a woman (106), statues (94. Nerva; 95. Trajan; 100. Torso of Artemis; 118. Colossal torso; 163. Roman of the Republic; 172. Female head; 133. Late-Roman colossal portrait; 144, 145. Portrait-heads), numerous inscriptions from Italica (p. 461); St. Mark, a fresco from Santiponce; coins, mosaics, azulejos, and Arabic inscriptions. From the front wing of the cloisters we pass to the right into the *Room of the Comisión de Monumentos Históricos y Artísticos*, with a fine wooden ceiling and a few portraits of artists. In front of us is the *Picture Gallery*.

The *COLLECTION OF PICTURES is somewhat unsatisfactorily disposed on the walls of the old convent-church. The Murillos are all in the nave. — S. wall of the Nave. *Montañés*, Wooden figure of St. Bruno; 15. *Theotocopuli*, Portrait; *Valdés Leal*, 1. Conception, 2. Assumption, 3. Temptation of St. Jerome, 4. St. John leading the Maries to Mt. Calvary, 5. St. Jerome scourged by angels; *14. *Murillo*, Conception. — *15. *Murillo*, Virgin and Child, known as the

Virgen de la Servilleta, because the master is said to have painted it on a napkin for the cook of the Capuchin monastery. It is one of the painter's best-known works. The colours are so thinly laid on as hardly to conceal the texture of the linen. — *Murillo*, 16. St. Augustine; 17. Conception (small); 18. St. Felix of Cantalicio with the Holy Child; 19. SS. Justa and Rufina; *20. Annunciation; 21. SS. Leander and Bonaventura; 22. St. Anthony of Padua with the Holy Child. — 44. *Roelas*, St. Anna and the Virgin.

End Wall. *45. *Roelas*, Martyrdom of St. Andrew, one of the painter's masterpieces (1568-1625); *Herrera the Elder*, 46. St. Basil with Christ and the Apostles, 51. St. Hermenegild in glory; 59. *Pablo de Céspedes*, Last Supper.

N. Wall (lower row). *Murillo*, 23. Pietà; 24. St. Peter Nolasco kneeling before the Virgin; 25. St. Augustine and the Trinity; 26. Conception; **27. St. Felix of Cantalicio holding the Holy Child in his arms. — **28. *Murillo*, St. Thomas of Villanueva distributing alms. In this work, which Murillo himself termed *par excellence* 'mi cuadro', the contrast between the ecstatic form of the saint and the commonplace realism of the beggars is very finely indicated. — *Murillo*, *29. Conception (large; from the destroyed church of San Francisco, p. lxxix); *30. Adoration of the Shepherds; *31. The crucified Saviour embracing St. Francis; *32. St. Anthony with the Holy Child; 33. St. Augustine on his knees before the Virgin and Child; 34. John the Baptist; *35. Joseph and the Infant Jesus; 36. Virgin and Child. *Diego Lopez*, Portrait of a knight af the Calatrava Order. — N. Wall (upper row). 60, 61, 76. *Francisco Pacheco*, Legend of St. Peter Nolasco; *Juan del Castillo*, 77. Visitation, 78. Adoration of the Magi, 79. Assumption, 80. Adoration of the Shepherds, 81. Annunciation. At the corner: *P. Torrigiani* (see below), *Virgin and Child, a group in terracotta.

In the transepts are also a few modern pictures. N. Transept. 158. *M. Ramirez*, Execution of Alvaro de Luna (p. 139); 159. *Alcazar Tejedor*, The First Mass (1887); 166. *Virgilio Mattoni*, Death of St. Ferdinand. Among the older works: 121. *Zurbaran*, La Virgen de las Cuevas (p. 460), with Carthusian monks. — *Pietro Torrigiani* (p. lv), *Statue of St. Jerome, from the Hieronymite Convent (p. 413), modelled in terracotta *(barro cocido)* and coloured. The saint, kneeling and half-naked, gazes with deep-set eyes at the crucifix in his left hand, while he beats his breast with a stone held in the other. — *Solis*, Figures of Justice and Prudence.

S. Transept. 139. *Zurbaran*, St. Hugo with Carthusian monks (*el Milagro del Santo Voto;* comp. p. lxxii); *Solis*, Statues of Courage and Temperance; **Montañés*, Wooden figure of St. Dominic, one of the sculptor's masterpieces (p. lxi).

Choir. *Zurbaran*, 123. Holy Child making a crown of thorns; 124. Crucifixion; 125. Christ crowning St. Joseph; *126. St. Punzon.

— *127. *Zurbaran*, Apotheosis of St. Thomas Aquinas, one of the chief works of the master. At the top are Christ, the Madonna, St. Paul, and St. Dominic; towards the middle are St. Thomas and the four Latin Church Fathers; below are Charles V. and Archbp. Deza. The head behind the emperor is believed to be a portrait of Zurbaran. The picture was taken by the French from the Colegio de Santo Tomas, but was afterwards sent back from Paris. — *Zurbaran*, *128. St. Louis Beltram; 135. St. Bruno before the Pope; 137. God the Father; 129, 133. Crucifixion; 130. St. Francis. **Montañés*, Wooden figures of the Virgin and Child (*La Virgen de las Cuevas;* comp. p. 455) and John the Baptist.

Old Sacristy, adjoining the S. Transept. 149. *Alonso Cano*, Purgatory; 150. *Flemish School*, Pietà.

By following the Calle de Alfonso Doce (Pl. D, 5; fine patio at No. 17) towards the W. from the Plaza del Museo, we soon reach the site of the *Puerta Real*, the *Goles Gate* of the Moors, by which St. Ferdinand entered the city in 1248. Here we have a view of the Rabida Promenade (Pl. D, E, 5) and the *Estación de Córdoba* (p. 430), beyond which rolls the Guadalquivir, crossed by the Huelva Railway Bridge (1879) and a new bridge, leading to Triana and the Cartuja (p. 460).

The *Barrio de los Humeros* (Pl. C, B, 5) was formerly occupied entirely by gipsies. Those who care to follow the neglected promenade along the railway to the suburb of Macarena may still stumble on many a figure that looks if it had stepped out of the 'Rinconete y Cortadillo' of Cervantes or one of the canvases of Murillo. A fine view is enjoyed of the unoccupied right bank of the river and the hills above it.

We follow the Rabida towards the S.E. and turn to the right into the Calle de los Reyes Catolicos, the prolongation of the Calle de San Pablo (p. 454). This brings us to the Marina (Pl. E, F, 4, 5), with the harbour. — To the left rises the large *Prison (Cárcel;* Pl. E, 5), with its azulejos and grated windows, which often appears in the picaresque tales and dramas of Spain. Farther on is the huge *Plaza de Toros* (Pl. F, 4, 5; p. 432), and still farther on is the Plaza de Atarazanas (Pl. F, 4), occupying the site of the Moorish wharf and adjoined by the Hospital de la Caridad, the *Maestranza* or *Artillery Arsenal*, and the *Aduana* (custom-house).

The ***Hospital de la Caridad** (Pl. F, 4; adm., see p. 434; bright weather desirable for visiting the church), founded in 1578, was built in 1661-64 after plans by *Bern. Sim. de Pineda* at the cost of *Miguel de Mañara* (1620-79), a knight of the Calatrava Order, who atoned for his dissipated youth by entering the religious fraternity known as the 'Hermandad de la Caridad'. The church is a reconstruction of the church of St. George, which belonged to the fraternity. The façade is adorned with five fayence mosaics from designs ascribed to Murillo. Glazed frames in the *Sala de Cabildo* contain Mañara's and Murillo's autograph-requests to be admitted to the Brotherhood, the sword and death-mask of the former, and portraits of the *Hermanos*

Mayores ('Elder Brethren'). — The two handsome *Patios* contain marble statues of *Misericordia* and *Caritas*.

From the first court we pass through a small door to the left into the **Church**, which, in itself a baroque edifice of no interest, contains six celebrated **Pictures by Murillo (p. lxxviii), painted for the Caridad in 1660-74. On the side-wall to the left is the *Cuadro de las Aguas*, known as *La Sed* ('Thirst'). Below this is the *Infant Saviour (el Niño Dios)*. Farther on are the *Annunciation* and *San Juan de Dios* aided by an angel in hearing a sick man into the hospital. On the right side hang the large picture of *Christ feeding the Five Thousand*, known as *Pan y Peces*, and the *Young John the Baptist*. The two large works are hung high and very properly, as their sketchy and broad treatment is calculated for being seen from a distance. The composition of the 'Thirst' is masterly and shows that Murillo in this respect also is on the highest level of his art; Moses stands beside the rock, from which the water gushes, while the parched crowd hastens eagerly to partake. In the 'Loaves and Fishes'. Christ appears on the left, at the end of a gorge, the shadows of which envelope the Apostles; the multitude occupies the foreground. The landscape is treated with much more respect than is the wont of Sevillian masters. 'La Sed' is widely known through *Esteve's* engraving (1839).

At the W. end of the church are some singular paintings by *Juan Valdés Leal* (1630-91; p. lxxv). Above the choir is the Raising of the Cross. On the wall to the right is the Triumph of Death; to the left are the Dead Bodies of a Bishop and a Knight of Calatrava, with the inscription '*Finis gloria mundi*'. All three are painted with the most repulsive realism, but at the same time with astonishing brilliancy of colouring. In looking at the dead prelate, Murillo is reported to have said 'Leal, you make me hold my nose'.

The high-altar to the E. has a relief of the Deposition in the Tomb, by *Pedro Roldan*. Beneath the altar repose the remains of Mañara, although he himself had selected a grave in the vestibule 'among the poor'; while in the epitaph he names himself 'the worst man that ever lived.'

The *Seminario Conciliar*, in the neighbouring Plaza de Maese Rodrigo, contains an admirable retablo of the beginning of the 16th century.

On the brink of the Guadalquivir, at the S. corner of the Plaza de Atarazanas, rises the **Torre del Oro** (Pl. G, 4), originally one of the towers of the Moorish Alcázar (p. 438) and afterwards used by Pedro the Cruel as a treasure-house and prison. It is now the *Capitanía del Puerto*. The dodecagonal and embattled lower section was erected by *Governor Sîd Abu'l-'Alâ* in 1220, under the Almohades. The upper section dates from the Christian period, and the balconied windows were not inserted till 1760. The Moors named it *Burdj ad-Dhahab*, or golden tower, from the colour of its azulejos. Most of the sea-going vessels anchor off the Torre del Oro.

To the S.E. lies the ***Paseo de Cristina** (Pl. G, 3, 4), a promenade much frequented on cool summer-evenings. Like the Delicias (p. 458), it was laid out in 1830 by *José Manuel Arjona*. On the opposite side of the Paseo de Santelmo (see below) are the *Jardines de la Puerta de Jerez*, with the *Teatro de Eslava* (p. 432). The gate itself has been taken down.

In the Paseo de Santelmo, skirting the S.E. side of the Paseo de Cristina, stands the **Palacio de Santelmo** (St. Elmo; Pl. G, 3; no

admission), originally erected by *Antonio Rodriguez* in 1734 as a naval academy. In 1849 it became the property of the *Duc de Montpensier* (d. 1890), son of Louis Philippe and brother-in-law of Isabella II., and afterwards of his widow, the *Infanta Maria Luisa* (d. 1897), who bequeathed it to the Archp. of Seville for the purposes of a seminary. The palace has no architectural interest beyond the lofty baroque portal on the N.W. Most of its treasures of art have been removed to San Lúcar de Barrameda (p. 463). Above the N. façade are statues of twelve famous Sevillians by *Susillo* (d. 1897). The beautiful *Jardin del Palacio de Santelmo* (Pl. H, 3) contains a bronze statue of King Louis Philippe, etc.

The larger half of the Santelmo Gardens was presented to the city by the Infanta Maria Luisa in 1893, and now, under the name of the ***Parque Maria Luisa** (Pl. H, 2, 3), forms one of the most popular public resorts, especially in spring. Its roses, camellias, and oranges make a splendid show. — The ***Paseo de las Delicias** (Pl. H, 3), beginning at the *Fuente de Abanico* ('fan fountain'), descends along the river to the S.W. of the park. This promenade, which is always frequented on fine afternoons by numerous carriages and pedestrians, ends to the S.E. in a 'rondel', with the *Villa Eugenia* and the *Recreo del Paraiso*. A little to the left is the *Eritaña Restaurant* (p. 431), with a pleasant garden. Beyond the rondel, and close to the river, are the *Hipódromo* (p. 432), the *Cycling Track*, and the *Tiro de Pichones* (for pigeon-shooting).

We return towards the town by the avenue of palms between the Santelmo Gardens and the Parque Maria Luisa. To the right extends the *Prado de San Sebastian* (Pl. G, 1, 2), the scene of the Feria (p. 434), and beyond it is the *Estación de Cadiz* (p. 430); to the left are the *Artillery Barracks*, adjoining the Tobacco Factory.

The **Fábrica de Tabácos** (Pl. G, 3; adm., see p. 434; entr. by the large gate in the Calle de San Fernando) is an immense, two-storied baroque building, erected by *Wandemburg* in 1757 at a cost of 9,000,000 p. It encloses several courts and its sides are respectively 200 yds. and 160 yds. long, so that it covers more ground than the Cathedral and the Court of Oranges. On the portal are busts of Columbus and Fernando Cortes and several reliefs; at the top is a figure of Fame. The work-rooms are very badly ventilated, and no one should visit the factory for pleasure unless he can ignore dirt and evil smells. About 5000 *Cigarreras* are employed here; a skilful worker can easily finish 8-10 *atados*, or bundles of 50 cigars daily. On their way to and from the factory, the 'cigarreras' are usually attired in highly starched cotton gowns and wear flowers in their hair.

We now follow the Paseo del Pino (Pl. G, F, 2), at the end of which, to the right, are the large *Cuartel de Caballería* (cavalry barracks) and the *Matadero*, or Public Slaughter House. The road diverging to the right, between these two buildings, leads past the *Escuela de Tauromáquia*, or School of Bull Fighters (left), to the busy

Barrio de San Bernardo, where stand the *Parroquia di San Bernardo*, with the Last Judgment by Herrera the Elder (p. lxxi), and a large *Fundición de Artillería* (Pl. F, 1), or cannon-foundry.

There is no object in farther following the somewhat neglected promenade, which follows the line of the old city-wall (p. 452). In the *Paseo de Recaredo* is the *Presidio* or *Penitentiary* (Pl. E, 1), in the buildings of an old Augustine monastery, the church of which contains tombs of the Ponce de Leon family (p. 469).

The Calle de Oriente (Pl. E, 1) leads across the *Tagarete* and the railway to the *Cruz del Campo*, a 'humilladero' or chapel in the form of a small temple, erected in 1482. Here, too, are seen the long **Caños de Carmona*, the ancient Roman aqueduct, enlarged by the Almohades in 1172 Like the new conduit, constructed by an English company in 1885, this aqueduct supplies Seville with water from a brook near Alcalá de Guadaira (p. 461).

If we turn towards the town at the Cavalry Barracks (p. 458), we at once enter the *Judería*, or former Jews' quarter, one of the oldest parts of Seville. The church of Santa Maria la Blanca (Pl. E, F, 2) was a synagogue down to 1391 and was rebuilt in the 17th cent. in the baroque style. Its altar-piece is a Pietà by *Luis de Vargas*. The left aisle contains a much darkened Last Supper by *Murillo*, and the right aisle has a small Ecce Homo by *Morales*. — In this quarter, at No. 7 Plaza de Alfaro (Pl. F, 2), is **Murillo's House** (now the property of *Don Jacobo López Cepero*), where the great painter died on April 3rd, 1682. His room is still shown; and the house also contains some good paintings by *Murillo*, *Morales*, *Ribera*, *Zurbaran*, and other masters. The frescoes in the garden are probably by *Vergara*. Murillo's grave was in the adjacent church of *Santa Cruz*, which has been torn down; the site is marked by a small monument.

d. The Right Bank of the Guadalquivir.

The *Puente de Isabel Segunda* (Pl. F, 5), an iron bridge constructed in 1845-52, and the *Puente Nuevo* (Pl. D, E, 6), finished in 1898, connect Seville with the suburb of **Triana**, which lies on the right bank of the Guadalquivir and is inhabited almost exclusively by the lower classes and gipsies. Adjoining the first-named bridge is the *Mercado* (Pl. F, 6), which affords a good view of Seville. The Calle de San Jacinto, with the same axis as the bridge, intersects the suburb from N.E. to S.W. It is the terminus of the tramway mentioned at p. 431. — By keeping to the left, we reach the church of *Santa Ana (Pl. F, G, 5), a building erected by Alfonso the Learned in the Gothic-Mudéjar style. The retablo of the high-altar includes 15 paintings by *Pedro Campaña* (1548) and a statue and reliefs by *Pedro Delgado*. In the chapel at the end of the right aisle is an early replica of the Madonna de Rocamador. The church contains other paintings by *Campaña* and *Alejo Fernandez*. To the latter are due the charming Virgen de la Rosa on

the trascoro, another Madonna on one of the piers in the left aisle, the Adoration of the Kings, and SS. Justa and Rufina with the Giralda, at the main entrance. In the right aisle is an altar-piece (St. Barbara) by *Campaña*, below which is a fine tomb adorned with majolica tiles by *Francesco Niculoso* (p. 451).

Triana has from time immemorial been the potters' suburb of Seville. According to the legend SS. Justa and Rufina, who were martyred on account of their refusal to sacrifice to the Punic Venus, kept a small potter's shop here. The best azulejos in Seville were made at Triana. The industry has recently been revived by several factories, the best known of which are those of *J. Mensaque & Co.*, Calle San Jacinto 93, and *Viuda de Gomez*, Calle San Jorge 29. Majolica vases and plates with metallic lustre are now the chief products.

In the **Cartuja** (Pl. B, 6), a secularized Carthusian convent dating from 1401, the English firm of *Pickman & Son* have carried on a 'Fábrica de Productos Cerámicos' since 1839, which provides the whole of Spain with common porcelain (agent in Seville, Calle de Madrid 4). The convent-church of *Nuestra Señora de las Cuevas* has a fine Mudéjar portal. The interior contains some remains of the baroque silleria and a Visigothic inscription relating to the death of St. Hermenegild (p. 436), found at Alcalá de Guadaira. On the wall of the church are marked the heights of some of the avenidas (comp. p. 437), from which Triana suffers still more than Seville.

From 1509 till 1540 the remains of *Christopher Columbus* reposed in this church, whither they had been brought from Valladolid (comp. p. 44). In accordance with the last wish of the great discoverer, however, they were then removed to Santo Domingo in Haiti. After the French acquired that part of the island, the body was transferred in 1796 to the cathedral of Havana, whence it was finally brought to Seville at the end of 1898 (comp. p. 446).

The new bridge (Pl. D, E, 6) is mentioned at p. 444.

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e. Excursions from Seville.

1. To Italica (5 M.; carr. 8-10 p., with two horses 15 p., bargaining necessary). From the suburb of *Triana* we follow the Aracena road, leaving the Cartuja to our right. The road, generally very dusty, runs towards the N.W.

$3^3/_4$ M. *Santiponce*, a poverty-stricken village containing the secularized convent of San Isidoro del Campo, founded in 1298 for the Cistercians by *Alonso Perez de Guzman* (*'El Bueno'*; p. 420) and handed over to the Hieronymite Friars in 1434, derives the appearance of a fortress from its battlements.

The Church contains a fine *Retablo by *Montañés*, with statues of SS. Jerome and Isidore, a Madonna in glory, and 4 reliefs from the life of Christ, at the sides St. John the Evangelist and John the Baptist. The praying figures of Guzman El Bueno and his wife Doña Maria Alfonso Coronel, on their tombs, are also by *Montañés*. Adjacent is the tomb of Doña Urraca Osório, mother of Juan de Albar de Guzman, who was burned by order of Pedro the Cruel. At her feet rests her devoted waiting-woman Leonora Dábalo, who threw herself into the flames that were consuming

her mistress. — The chorister's desk is a tasteful rococo work. The sacristy contains an early copy of the Madonna Antigua, much injured by restoration. In the cloisters are considerable remains of 16th cent. mural paintings.

At a venta, at (3/4 M.) the end of the village, the road to the ruins of Italica (popularly known as *los Campos de Talca*) diverges to the left.

Italica lies at the foot of the range of hills sheltering Seville on the W., near the *Cala*, a tributary of the Guadalquivir. Scipio Africanus founded the town about 205 B.C., as a refuge for his veterans. It seems at first to have been a dependency of Hispalis, but in the reign of Augustus it became an independent municipium, while Hadrian made it a colonia directly subject to Rome. It was the birthplace of three Roman emperors (Trajan, Hadrian, and Theodosius). Numerous inscriptions (p. 454) prove that it was a position of great military importance, especially in the 2nd and 3rd Christian centuries. In the middle ages it served for centuries as a quarry for Seville.

The road leads direct to the Roman *Amphitheatre* (fee to the keeper 1/2-1 p.). The upper part of this structure is very dilapidated, especially the tiers on the N. side; but the corridors, the dens for the wild beasts, and other features can still be made out. The forum and several large public and private buildings have also been exhumed, but their outlines can now scarcely be traced. Some large mosaic pavements formerly seen have entirely disappeared. The hill a little to the N. commands an extensive view of the fertile campiña, La Algaba and the Sierra Morena (N.E.), the high-lying Carmona (E.), and Seville, backed by the Sierra de Morón (S.E.). — A little to the W. lies the *Casa de los Baños*, with reservoirs supplied by the Aqueduct of Tejada (25 M. long), which is perhaps built upon Roman foundations.

For the railway-station of *Camas*, see p. 478. — *Olivares*, about 9 M. from Santiponce, see p. 478.

2. From Seville to Carmona, 27 M., railway in 2 hrs. (two trains daily; fares 4 p. 75, 3 p. 15, 1 p. 90 c.; return 6 p. 75, 4 p. 65, 2 p. 90 c.). The trains start from the *Estación de Cadiz*.

9 1/2 M. **Alcalá de Guadaira,** the chief intermediate station, is a town of 8930 inhab., on the right bank of the *Guadaira*. It is popularly known as *Alcalá de los Panadores* ('Bakers'), because of its 200 mills *(atahonas)*, driven by water or mule-power, which supply Seville with its flour. The name of the ancient town on this site is unknown. The decayed *Moorish Castle*, taken by St. Ferdinand on Sept. 28th, 1246, contains subterranean grain-magazines (*mazmorras;* p. 315) and several cisterns *(aljibes)*. The *Torre Mocha* was added by the Spaniards. The small church of *San Miguel* was originally a mosque. The churches of *San Sebastián* and *Santiago* contain paintings by Pacheco. The altar of the church of the *Convento de las Monjas* has six reliefs by Montañés.

10 M. *Algarrobo;* 16 1/2 M. *Mairena;* 19 M. *Viso.*

27 M. **Carmona** (*El Restaurant*, Plaza de San Fernando, unpretending; omnibus from the station to the town, 50 c.), the Roman *Carmo* and the *Karmûna* of the Moors, an ancient town with 18,500 inhab., occupies the summit of a ridge rising high over the fertile vega to the E., watered by the *Corbones*, and the valley of the Guadalquivir on the N.W. From the Seville railway-station, we enter the town by a massive *Moorish Gateway*. The church of *San Pedro* has a tower resembling the Giralda (p. 440). Adjoining the Moorish patio of the church of *Santa Maria* lies the small MUSEUM of the Archæological Society, including gigantic fossil oysters and other prehistoric objects, and Roman and Moorish antiquities (catalogue 50 c.). Among the Roman remains are several fine portrait-heads and mosaics from the necropolis (see below). The loftily situated *Alcâzar* has a beautiful Moorish portal. The towers command a view of the whole plain of Andalusia, extending on the N. to the Sierra Morena, on the S. to the Serrania de Ronda (p. 413). On the road to Cordova there is an interesting *Renaissance Gate*, the lower part of which dates from the old Roman days.

To the W. of the town lies the Roman *NECROPOLIS, discovered in 1881 and explored mainly through the exertions of *Mr. George Bonsor*, an English painter (tickets of admission, 1 p. each, obtained at Calle de San Pedro 47, below the Moorish gate). The tombs are arranged in groups over the hillside. The sepulchral chambers are excavated in the rock and reached by vertical shafts. All of them contain niches for the cinerary urns, and many of them seem to have been connected with mausolea above ground. A few of the tombs have large vestibules, with triclinia for the funereal banquets. The finest is the *Triclinio del Elefante*, named after a stone elephant (a symbol of long life?) at the entrance.

From Carmona a branch-line runs to *Guadajos* (p. 350).

51. From Seville to Cadiz.

a. By Steamer viâ San Lúcar de Barrameda.

The large DEEP-SEA STEAMERS ply only once a week from Seville to *Cadiz* direct (ca. 8 hrs.), and their days and hours of departure must be ascertained by enquiry on the spot. — The small RIVER STEAMERS mentioned at p. 430 ply twice weekly to *San Lúcar de Barrameda* (61 M., in ca. 5 hrs.), whence there is a choice of two railways for the journey to Cadiz (pp. 464, 468). — The passage from the river to the ocean beyond San Lúcar and also the rest of the sea-voyage are very imposing, and the view of Cadiz from the sea is very fine. On the other hand, the railway-journey round the interesting Bay of Cadiz is also very charming. Bad sailors will prefer the land-journey in spring or autumn, but the sea is usually quite calm in summer.

To the left of the steamer-course lie the *Delicias* (p. 458) and the *Race Course*, to the right is the suburb of *Triana*. A little farther on is *San Juan de Aznalfarache*, the Moorish *Hisn al-Faradj*, with a high-lying convent-church. The village ($1^1/_2$ M. from Seville) is a favourite resort of the Sevillians. To the right is a hilly district; to the left, farther on, stretches the interminable level of the *Marismas* or salt-marshes (p. 465). In the distance, to the left,

are seen Dos Hermanas (p. 464) and Utrera (p. 464). On the right bank, amid orange-groves, lie *Gelves* and **Coria.** The latter, the Roman *Caura*, is still, as in Roman times, celebrated for its 'pottery'. It is the goal of the small local steamer mentioned at p. 430. Coria is adjoined by *Mertina* and the fishing-village of *Puebla junto á Coria.*

The river divides into the *Brazos* (arms) *de Este*, *del Medio*, and *de la Torre*, which form the *Isla Mayor* (right) and the *Isla Menor* (left) among the marismas. The former, named *Kabtal* by the Moors, is now used for the cultivation of cotton *(algodón). La Cortadura* or *Canal de San Fernando*, cut through the Isla Menor, abridges the voyage by 11 M. The *Corta de los Jerónimos* saves 10 M. more. The steamer follows the Brazo del Medio, which unites with the Brazo de Este below the Isla Menor and assumes the name of *Brazo de Tarfia.* The scenery is very desolate, animated only by an occasional herd of bulls or a flock of wildfowl. On the distant foot-hills to the left lie Las Cabezas de San Juan (p. 465), Lebrija (p. 465), and Trebujena (p. 465). Farther on, the Brazo de Tarfia unites with the Brazo de la Torre or W. branch. The river here is 2 M. wide, and the banks are covered with pines. The water is already brackish.

After a long interval appears **Bonanza,** a small town on the left bank, named after the chapel of the Virgen de la Bonanza ('good weather'), erected by the S. American Company of Seville. The strand of Bonanza is celebrated by Cervantes, in 'La Ilustre Fregona', as the resort of smugglers, pirates, and other ruffians. Bonanza is the starting-point of the railway to Jerez (p. 464), and is about $2^1/_2$ M. from San Lúcar. To the N. stretches the *Algaida* (Arab. 'desert'). On the other side are the *Punta del Malandar*, and the end of the *Arenas Gordas*, a chain of dunes ending at *La Rábida.*

61 M. **San Lúcar de Barrameda** (*Fonda Ballesteros;* Brit. viceconsul), a town of 23,400 inhab., carries on a brisk trade in exporting sherry, manzanilla, and other wine. That an ancient settlement stood here is proved by various ruins and inscriptions, but its name is unknown — a remark that applies equally to the ancient predecessor of Bonanza. The town was taken from the Moors in 1264 and granted to the father of Guzman el Bueno (p. 420), but did not become of importance until after the discovery of America. The Portuguese mariner *Fernão de Magalhães (Magellan)* sailed from this port in 1519 for his journey round the world, with an expedition fitted out at Seville. San Lucar is protected by forts and possesses many villas with orange-groves and palms. Its admirable sea-baths are much frequented by the Sevillians. The only 'sights' are the *Hospital of St. George*, founded in 1517 for English seamen by Henry VIII, whose first wife was Catherine of Aragon, youngest daughter of Ferdinand and Isabella, and the *Palace of the late Duc de Montpensier*, with its celebrated treasures of art. — The sand-hills are covered with vines and produce the excellent Manzanilla wine. On the landward side the town is sheltered by a pine-wood.

FROM BONANZA AND SAN LÚCAR TO JEREZ, 15½ M., railway (four trains daily) in about 1 hr. (fares 4 p. 20, 2 p. 70, 1 p. 60 c.). — 9 M. *Las Tablas.* At (14½ M.) *Alcubilla* it intersects the S. spurs of the sandstone range of the *Sierra de San Cristóbal.* — 15½ M. *Jerez*, see p. 465.

FROM SAN LÚCAR TO PUERTO SANTA MARIA, 24 M., railway in 1¼ hr. (fares 5 p. 15, 3 p. 40, 2 p. 15 c.). — The line follows the coast to the N.W. to (5½ M.) *Torre de Chipiona*, the ancient *Turris Caepionis*, named after the Roman governor who built the fort here. Torre has a large lighthouse, the light of which is visible for a distance of 23 nautical miles, and a chapel of the *Virgen de la Regla*, the black wooden image of which is held in great veneration by mariners. — Beyond (9 M.) *La Ballena* the line passes the *Punta de Candor.* — 14½ M. **Rota**, a town of 7800 inhab., pleasantly situated at the S.W. end of the spacious *Bay of Cadiz.* Rota is the vegetable market of Cadiz and produces a dark-red wine *(vino tintillo)*, used in England for sacramental purposes under the name of *Tent Wine.* — Farther on we see to the right the forts of *La Puntilla* and *Santa Catalina;* in the distance are the white houses of Cadiz. — 24 M. *Puerto Santa Maria* (p. 468).

Beyond San Lúcar the steamer crosses the bar of the Guadalquivir. To the right, on the Arenas Gordas, rises the *Torre de San Jacinto.* On arriving off the *Torre de Chipiona*, the steamer's course is changed to the S.E. Beyond the *Punta de Candor* and the small town of *Rota* (see above) we obtain a magnificent view of the Bay of Cadiz, with the above-named forts on its N. side. At its head are the Trocadero and San Fernando (p. 469). Cadiz itself rises to the S.E., a dazzlingly white vision, like 'a castle in mid-ocean'. The steamer leaves the reefs of *Las Puercas* and *Los Cochinos* (p. 472) to the right and anchors in the open roads of *Cadiz* (p. 470).

b. By Railway viâ Utrera and Jeréz.

95 M. RAILWAY (two ordinary trains daily) in 4¼-5 hrs. (fares 18 p. 20, 13 p. 30 c., 8 p.). The express leaving Seville on Tues., Thurs., & Sat. (see p. 346) takes 3½ hrs. There are also local trains between Seville and *Utrera* and between *Jerez* and Cadiz. The trains start at the *Estación de Cadiz* (p. 430); there is a railway-restaurant at *Utrera.* — Beyond Jerez the best views are to the right.

Seville, see p. 430. — The line runs to the S.E., through an exuberantly fertile district of oranges, olives, and pomegranates, intermixed with patches of heath and palmetto-scrub (p. 270). The train crosses the *Guadaira.* On the other side of the Guadalquivir rise the heights of San Juan de Aznalfarache (p. 462) and Coria (p. 463). — 9 M. *Dos Hermanas*, with the attractive country-villas of the Sevillians. To the S.E. are the hills of Morón (p. 430), the *Sierra de Algodonales*, and the lofty steeple of Utrera.

19½ M. **Utrera** *(León de Oro; Fonda del Santisimo; Rail. Restaurant)*, a well-to-do town with 13,900 inhab., mainly engaged in agriculture, cattle-rearing, and sheep-breeding. In the middle ages, Utrera was such an asylum for fugitives from justice as to give rise to the saying '*mata el rey y vete á Utrera*' ('kill the king and go to Utrera'). The principal church of *Santa Maria de la Mesa* or *de la Asunción* has a conspicuous tower of the 18th cent. and contains the tomb of Diego Ponce de Leon. In the church of *Santiago* is preserved one

of the thirty pieces of silver for which Judas betrayed his Lord (in reality, one of the silver shekels of the Maccabæan period that were frequently brought home by pilgrims). Outside the town is the *Convento de los Minimos*, where the church festival and feria mentioned at p. 434 take place in honour of the Virgen de la Consolación.

Near *Facialcázar*, not far from Utrera, lay the ancient *Salpensa*, the municipal laws of which, dating from Domitian's reign, were found at the same time as those of Ma'aga (p. 88).

From Utrera to *Cordova* viâ *Marchena* and *Ecija*, see p. 364; to *Bobadilla* viâ *Marchena* and *La Roda*, see R. 49.

Beyond Utrera the landscape changes its character. The train descends to the S.W., crossing the *Arroyo de la Antigua*, to the plain of the Guadalquivir, which it reaches at (27 M.) *Alcantarillas*. Near the station we see to the right the Roman bridge, with its towers. The small river is the *Salado de Morón*. Farther on the line intersects an extensive *Marisma*, or saline alluvial district, used as a pasture for the 'toros bravos' of the arena. In summer it is a dusty, dark-brown heath.

34 M. *Las Cabezas de San Juan*, a small town on a pointed hill, 2 M. to the left of the railway. Farther on Trebujena (see below) is seen to the right. — To the left rises the lofty tower of (45 M.) **Lebrija**, built in the 18th cent. in imitation of the Giralda. The prosperous town, with 10,800 inhab., was the *Nabrissa Veneria* of Pliny and the *Nebrîsha* of the Moors. The *Principal Church*, originally a mosque, contains a retablo by Alonso Cano and the 'Mariquita del Marmolejo', a headless Roman statue now regarded as the Virgin Mary. In the cloisters is a crucifix by Montañés (p. lxi). In *Santa Maria del Oliva* is a small early-Netherlandish painting of the Madonna reading, perhaps by *Michiel*, court-painter to Isabella the Catholic.

52½ M. *El Cuervo*, the station for *Trebujena*, a wretched little town 3 M. to the N.W. (right). To the left, 5 M. off, are the remains of the Moorish castle of *Melgarejo* and the Carthusian convent of *Gigonza*. We traverse a hilly, grain-producing district and then the *Llanos de Caulina*, a shaggy heath with pines and dwarf-palms. In its midst lies the hippodrome of Jeréz, which was the cradle of horse-racing in Spain. As we approach the town we pass groves of olives, vineyards, cactus-hedges, villas, a cemetery, and the bull-ring. — 62½ M. *Jeréz.*

Jeréz. — **The Railway Station** lies at the N.E. end of the town. *Hotel Omnibuses* and *Cabs* (fare 1 p., at night 2 p., luggage ¼-1 p.; more with two horses) meet the trains. There is also a *Tramway* to the Plaza de Alfonso Doce (15 c.).

Hotels. *Fonda de los Cisnes, Calle Larga 53; Fonda de Jeréz Calle de las Naranjas 10; *La Victoria, Corredera 1, pens. 5 fr., unpretending. — *Restaurants* and *Cafés* at the hotels.

Post Office, Calle de Corredera. — **Telegraph Office,** Calle de Medina 6.

Consulates. British, *W. J. Buck;* U. S. A., *Lennart Nilson*, Torneria 11.

Theatres, Calle de Mesones and Alameda Vieja. — **Bull Ring** (comp. p. xxviii), to the N. of the town; corridas during the Feria (May 1st).

Chief Attractions (one day). Morning: *Plaza de Alfonso Doce; San Miguel; Alcázar; San Dionisio* and *Cabildo Viejo; Bodega of González, Byass, & Co.* In the afternoon an excursion may be made to the *Cartuja* (see p. 467).

Jeréz (160 ft.), or *Xeres de la Frontera*, contains 60,000 inhab. and is the third city of Spain in point of wealth. Its white wine is known all over the world under the name of *Sherry* (the *Sherris* of Shakespeare; a corruption of Jerez, which is pronounced 'hereth'), and millions of gallons of it are stored in the bodegas of its opulent wine-merchants. The general appearance of the town, with its shady promenades and whitewashed houses, is very clean and attractive.

History. The name of *Jeréz* may possibly be a corruption of *Municipium Seriense*, though the ancient town of *Seria* stood upon another site. Another Roman name, that of the colony *Hasta Regia*, survives in the name of the neighbouring height, *La Mesa de Asta*. Jeréz is first mentioned by historians as the scene of the decisive struggle between the Visigoths and the Moors in 711, when the chivalry of Christian Spain went down before the Moslem after a battle lasting for several days. The most recent research, however, places this battle, not on the Guadalete but on the *Salado*, at a point near Cape Trafalgar (p. 429), between Vejer and Conil. The reconquest of Seville (p. 457) by *St. Ferdinand* also brought about the capture of Jerez (1251), but the latter fell into the hands of the Moors again twice over, in spite of the heroic defence made in 1261 by the Castilians *Garci Gómez Carrillo* and *Fortun de Torre*. After its ultimate capture by *Alfonso the Learned* (Oct. 9th, 1264) Jerez played a prominent part in the struggle between the Christians and the Moors. In 1362 *Peter the Cruel* (p. 437) caused his wife *Blanche de Bourbon* to be murdered here. In 1379 it received the surname *de la Frontera*, like other towns on the E. border of the Moorish possessions. The 'Catholic Kings' befriended the town, and its prosperity was continuous.

In recent days great havoc has been wrought at Jerez by the yellow fever, but the completion (1869) of the *Acueducto de Tempúl* (29 M. long), which brings an abundant supply of pure mountain-water, has greatly improved the health of the town.

From the railway-station we follow the Calle de Medina to the S.W. and then take the third cross-street on the left, leading to the attractive *Plaza de las Angustias*. Thence the Corredera runs to the S.W. to the *Plaza de Alfonso Doce (formerly named the *Plaza del Arenal*), one of the finest public squares in Andalusia, with its fountain and tall palms. — A little to the N. stands the *Mercado Central*. The short Calle de Santa Cecilia leads to the S.E. to the church of ***San Miguel,** a Gothic edifice erected in 1482 et seq. The W. façade, with its elaborate columns, has been modernized. Over it rises a handsome tower, the upper part embellished with azulejos. The side-portals are still Gothic.

Interior (sacristan's house to the S.E. of the church; fee ½-1 fr.). The fine piers at the crossing, with their superb canopies, consoles, and entablature, deserve special attention. The vaulting with its deep cells recalls the cathedral of Seville. The stained-glass windows are set in the richest Gothic tracery. — To the N. of the transept is the *Sagrario*, with

handsome doors by Berruguete. The *Capilla de la Encarnación* has a fine altar. The large retablo of the *Coro* is adorned with reliefs from the New Testament by *Montañés* (1625).

From San Miguél we proceed to the S.W. to the PLAZA FORTUN DE TORRE, another pleasant promenade where a band often plays in summer. — On the N. side of the plaza stands the **Alcázar**, the only relic of the Moorish period, now in the hands of the Duke of San Lorenzo (not always accessible; porter in the court, to the left; fee 1-1½ p.).

On the W. side of the plaza are the huge bodegas of *González, Byass, & Co.* (see below) and the COLEGIATA, a baroque edifice erected by *Cayon* (p. 477) at the close of the 17th century. The library of the latter contains the *Monetario* (collection of coins) of Diaz de la Guerra, Bishop of Sigüenza, a native of Jeréz. The summit of the slender *Torre de San Salvador*, the detached bell-tower of the Colegiata (147 steps; fee 25-50 c.), commands an excellent view of the town, the Sierra de San Cristóbal (p. 464) to the W., and the hills round Arcos to the E. The sea is not visible.

The Calle de la Princesa, beginning near the Colegiata, leads to the N. to the church of *San Dionisio*, in the plaza of the same name, a Gothic-Mudéjar edifice of the time of Alfonso the Learned. In the same square stands the old town-hall, now the CABILDO VIEJO, a Renaissance building by Andrés de Ribera and others (1575 et seq.), with a façade adorned with coats-of-arms and statues. It contains the *Biblioteca Pública Municipal*, founded in 1873. — A few yards from this plaza lies the *Plaza de los Plateros*.

At the S.W. extremity of the town is the *Depósito de las Aguas*, the storage basin of the aqueduct mentioned at p. 466. Adjacent are the attractive grounds of the *Plaza de Eguilaz*.

Visitors are usually admitted to the celebrated **Bodegas** on application between 9 and 4. Among the largest and most celebrated are those of *Gonzalez, Byass, & Co.* (see above), *Pedro Domecq* (Plaza San Ildefonso), *Manuel Misa* (Calle de Don Juan), and *Garvey & Co.* (Calle de Guadalete). Visitors are taken round by a clerk and are invited to 'sample' the various brands. The bodegas contain enormous quantities of wine, some as much as 10-20,000 *bótas* (butts). In that of González are shown casks named Christ and the Apostles, Methusalem, E. I. S. (*i.e.* East India Sherry, which has made the voyage across the line), N. P. U. (Non Plus Ultra), Oloroso Muy Viejo, and Vino de Jesu Cristo. The cooperage attached to this bodega employs 200 men. In Domecq's bodega is an enormous cask named Napoleon. — The environs of Jeréz are planted with vineyards, covering an area of 150,000 *aranzadas* (165,000 acres). The most celebrated are those of Domecq at *Machanudo* (surnamed *El Majuelo*) and Pemartin. From 700 to 1000 vintagers are sometimes employed on the former.

The finest excursion from Jerez is that to the ***Cartuja**, a secularized Carthusian convent which lies on the Guadalete (p. 468), 2½ M. to the S.E. The route to it leads from the station through vineyards (saddle horse ca. 5-6 p.; carr. dear). — The convent, founded in 1477 by *Alvaro Obertos de Valeto* of Genoa and secularized in 1836, is now partly used as a stud (*Depósito de Caballos Sementales*). It is in a most lamentable condition but possesses many features of great interest. The superb *Renaissance Façade* of the convent, now completely isolated from the rest of the buildings, was built in 1571 by *Andrés de Ribera*. Beyond a grass-grown

patio we reach the Gothic *Church*, with a richly decorated façade added in 1667. In front of the high-altar is the tomb of the founder. The finest of the three courts is the *Patio Principal*, with its twenty-four marble columns.

From Jerez to Arcos, 18 M., diligence daily in ca. 3 hrs. The good road crosses the *Llanos de Caulina* (p. 465), passes the tower of *Melgarejo* (p. 465), and traverses the *Llanos de Don Carlos*. Finally we cross the *Salado de Arcos* by the bridge named *Alcantarilla de Jerez* and soon reach Arcos (*Fonda de San Antonio*), which, like Jerez, bears the affix *de la Frontera* (p. 466). The town (14,000 inhab.) lies on the N. slope of a sandstone bluff (545 ft.), surrounded on three sides by the Guadalete, and affords charming views of the fertile plains of the Guadalete and *Magaceite* (S.W.) and of the imposing *Cerro de San Cristóbal* (p. 412; E.). It stands on the site of an ancient Iberian and afterwards Roman colony, the name of which, however, is not known. The rock contains numerous cave-dwellings. In the Plaza de Ayuntamiento, at its highest point, stands the Gothic church of *Santa Maria de la Asunción*, with a fine side-portal. The unfinished tower (128 ft.), with its ten famous bells, is modern. Adjacent are the *Town Hall*, the *Palace of the Duke of Arcos*, and the *Theatre*. The church of *San Pedro* contains a handsome altar and some Moorish banners taken at Záhara (see below).

A road leads from Arcos along the Guadalete and through the (5 M.) gorge of *Angostura* to (7 M.) **Bornos**, a town of 5600 inhab., on the *Sierra del Calvario*. It possesses a warm sulphur-spring named the *Fuente de la Sarna* ('itch') and is a favourite summer-resort of the Andalusians.

From Bornos to Ronda (p. 412). This trip is recommended to those who are fond of adventurous mountain-tours. A carriage-road ascends the Guadalete viâ *Villamartin* and then mounts to the S., viâ *Prado del Rey* and *El Bosque*, to (18 M.) **Grazalema**, the *Lacilbula* of the Romans, a town of 5000 inhab., situated on the Cerro de San Cristobal, at the height of 4150 ft. above the sea-level. A diligence sometimes plies from Grazalema to (22 M.) *Ronda*.

From Villamartin (see above) a bridle-path continues to ascend the Guadalete viâ *Puerto Serrano* and *Algodonales* to **Záhara** (1700 inhab.), a famous Moorish town, captured by the Spaniards in 1483. From Záhara monntain-patbs lead to *Grazalema* and to Ronda.

From Jerez to *San Lúcar de Barrameda*, see p. 464.

The Railway to Cadiz runs to the S. through the range of hills on which Jerez lies. To the right we see Jerez and the rich cornfields and vineyards of the valley separating it on the W. from the Cerro de San Cristóbal (see above). To the left are the jagged summit of the *Atalaya*. The train crosses the *Rio Portal*, and then follows the winding course of the *Guadalete*, the *Wâd al-Lekkeh* of the Moors, which becomes navigable at the Cartuja (p. 467). A little farther on begins the *Acueducto de la Piedad*, which provides the villages of the district with the water of the Guadalete. On the hill to the right are the *Cortijo de la Atalaya* (once a watch-tower) and the *Castillo de Doña Blanca*, the wife of Peter the Cruel (p. 466). In the distance, to the S.W., is 'fair Cadiz, rising o'er the dark blue sea'. The general appearance of the landscape recalls the lagoons of Venice.

74 M. **Puerto de Santa Maria** (*Hôtel de Vista Alegre*, on the Alameda, 7 min. from the station; British Vice-Consul, *R. J. Pit-*

man; U. S. Consular Agent, *George M. Daniels*), generally known simply as *El Puerto*, is the *Portus Menesthei* of the ancients and one of the oldest settlements on the Bay of Cadiz, which is here entered by the Guadalete. It is now an important seaport, with 20,630 inhabitants. The fishing industry and the wine-trade are mainly in the hands of English firms, the *Bodegas* of which are not less important than those of Jerez.

The Calle de Ribera Rio leads from the station to the left to the Alameda. We, however, in the meantime turn to the right, to visit the secularized *Convento de la Victoria* (now a convict-hospital), of the church of which little remains except the handsome W. portal. In the adjacent *Paseo*, with its rich vegetation, we may watch a *Nória*, or water-wheel, at work. Thence we proceed to the W., along the Plaza de los Jasmines, to the *Calle Larga*, the main street of the town, with the houses of the rich wine-merchants, and to the *New Town Hall*. From this point the Calle de Luna leads to the *Alameda El Vergel*, with the Vista Alegre Hotel and the *Puente de San Alejandro*. — From the Calle de Vergel, prolonging the Alameda towards the W., we proceed through the Calle Palacios to the Gothic *Iglesia Principal*. To the right, farther to the W., is the church of San Agustin. In the Plaza de la Pescadería stands the Moorish *Castillo*. At the end of the street we enjoy a good view of Cadiz, 7 M. to the S.W. — To the N.W. are the *Colegio*, a Jesuit institution for 500 pupils, and the *Bull Ring*. To the N.E., on the road to Jerez, are the *Cementerio Inglés* and a point of view called *Buenavista*.

From Puerto to *Rota* and *San Lúcar de Barrameda*, see p. 464; steamboat to *Cadiz*, see p. 471.

The line to Cadiz now crosses the Guadalete, commanding a fine view of the town, the river, and the distant Cadiz, then skirts a pine-wood, and crosses the *Rio de San Pedro*, an arm of the Guadalete (comp. the Map).

From the *Empalme de Trocadero*, a goods-station only, a branch-railway, runs to (4½ M.) **Trocadero** ('canal-sluice'), a small indnstrial and fishing town, on the *Caño de Trocadero*. It enjoys a Enropean repntation for the vigorous defence made here hy the Spaniards in 1823, with the aid of two forts, to the French army nnder the Duc d'Angoulême. It now contains the large wharves *(dique)* of the Compañia Trasatlantica. Steamer to *Cadiz*, see p. 471.

79 M. **Puerto Real** *(Fonda de Roma; *Restaurant Mantilla)*, the *Portus Gaditanus* of the Romans, rebuilt by the 'Catholic Kings' in 1483, is now an unimportant town with 9770 inhabitants. It lies in the innermost recesses of the Bay of Cadiz and is probably the most ancient trading settlement on its shores.

The line intersects the salt-marshes of the *Salinas*, where the salt is obtained by evaporation from the sea-water. We then cross the *Canal de Sancti Petri*, a narrow arm of the sea extending between the mainland and the *Isla de León*, which is named after the family.

of Ponce de Leon and contains the towns of San Fernando and Cadiz.

86 M. **San Fernando**, an important town of 29,000 inhab., lies on a kind of rocky island amid the salt-marshes and was known in the 15th cent. under the name of *Isla de León*. During the War of Independence the Cortes met here (1810-13) and changed the name of the town to San Fernando (1813). It is now the seat of the chief naval authorities of Spain. The naval establishments and workshops, a naval academy, and other government buildings are in the suburb of *San Carlos*, which lies to the N., beyond the railway. To San Fernando belong also the iron-foundry of *Casería del Osio* and the arsenal of *La Carraca* (steamboat-station, see p. 472), founded in 1790. The latter lies 3 M. to the N.E., on the E. bank of the Canal de Sancti Petri. The Panteon de la Marina contains the tombs of naval heroes. — The *Observatorio*, to the W. of the town, 82 ft. above the sea, is the southernmost observatory on the mainland of Europe (34′ 10″ long. W. of Greenwich).

The *Puente Zuazo*, about 2½ M. to the E. of San Fernando, on the road to Algeciras (for Gibraltar; diligence, see p. 471), is said to be an old Roman bridge, destroyed by the Moors in 1262 and rebuilt in the 15th cent. by the *Alcaide Juan Sanchez de Zuazo*.

On an eminence rising from the flat coast to the S. of San Fernando once stood the *Temple of the Tyrian Hercules*, which was highly venerated down to the last days of antiquity. During the war between Cæsar and Pompey, Varro transferred the temple-treasures to Cadiz to save them from falling into Cæsar's possession, but they were afterwards brought back. The solemn decree founding the temple was engraved in Phœnician letters upon pillars of brass.

At the *Torre Gorda* (left) the train turns to the N. and runs along the narrow, flat, and sandy spit that connects the rocky islet of Cadiz with the main part of the Isla de Leon. At the narrowest point stands *Fort Cortadura*. The last station is (93 M.) *Segunda Aguada*, where horse-racing takes place in August.

95 M. *Cadiz*, see below.

52. Cadiz.

Arrival. The Railway Station (*Estación*; Pl. F, 3) lies to the E. of the town, close to the mole and harbour. *Hotel Omnibuses* and (generally) *Cabs* (p. 471) are in waiting. The porter (*mandadero*) accompanies the vehicle to the custom-house at the *Puerta del Mar* (Pl. F, 3), where he unloads and again reloads the luggage (inclusive fee 50 c. up to 55lbs., 1 p. up to 110lbs.). — The following tariff was fixed in 1898 for travellers arriving By Sea. For landing from the *Seville Steamers*, a fee of 50 c. for each pers. and 50 c. for each trunk is paid to the *botero* (boatman); from other *Coasting Steamers*, 1¼ p. per person, 75 c. for each trunk; from the *Canary Islands Steamers*, 1½ and 1 p.; from *American Liners* 2 and 1½ p. On shore the *mandadero* carries the luggage to the custom-house and hotel for the same fee as above. It is also possible to bargain with the boatmen for the whole business, but probably they will not take less than 3-4 p.

Hotels (comp. p. xxii). Hôtel de Paris (Pl. a; D, 2), in the narrow Calle de San Francisco, thoroughly Spanish, pens. 12½-15 p.; Hôt. de France (Pl. b; D, 2), in the attractive Plaza de Mina, pens. 12½-15 p.;

Geogr. Anst. v. Wagner & Debes, Leipzig

HÔT. DE CADIZ (Pl. c; C, D, 2), Plaza de la Constitución, pens. from 10 p. — Less pretending: FONDA DE EUROPA, Calle Duque de Victoria, pens. 7 p.; FONDA SUIZA, Calle Duque de Tetuan; FONDA DE ORIENTE, Calle de San Francisco 21.

Cafés. **Café Inglés*, Plaza de la Constitución, at the corner of the Calle Duque de Tetuan; **Cruz Blanca*, *La Italiana*, both in the Calle Duque de Tetuan. — **Beer.** *Karl Maier*, Calle Zorrilla (Pl. D, 1).

Post Office (*Correo;* Pl. D, 3), Calle de Sacramento 1. — **Telegraph Office** (Pl. D, 1), in the Alameda.

Cabs (chief stands in the Plaza de la Constitución, Plaza de Castelar, Plaza de Mina, and Plaza de San Francisco). With one horse, per drive, 1-2 pers. 1, 3-4 pers. 1½ p., per hr. 2 or 2½ p.; with two horses, 2, 2, 4, or 4 p.

Shops (comp. p. xxxv). The best are in the Calle Columela (Pl. D, 2, 3). Cadiz is celebrated for its guitars, castanets, gloves, and fans.

Booksellers. *Ybañez*, Calle Duque de Tetnan; *Manuel Morillas*, Calle de San Francisco; *Litografía Alemana (Georg Müller)*, Calle de Murguia with good plans of Cadiz and its environs. — **Photographs.** *Ybañez* (see above); *Rocafuli*, Calle Duque de Tetuan.

Bankers. *Duarte & Co.*, Plaza de Mina; *Aramburo Hermanos*, Plaza de la Constitución; *Cesar Lovental*, Calle Isaac Peral 6; *Losanta & Sons*, same street, 11 and 12. — **Money Changers.** *Casa de Cambio*, Calle de San Francisco 8 and 16.

Baths. *Baños Orientales*, Calle de Marzal 29; Calle de Vargas Ponce 1, adjoining the Plaza de Mina. — **Sea Baths.** *Baños del Real* (Pl. B, 3), on the beach of La Caleta; *Baños del Carmen*, Alameda.

Consuls. British, *A. H. Vecqueray*, Calle José Real de Santa Cruz 10; Vice-Consul, *E. Andrewes.* — U. S. A., *John Howell Carroll.* — **Lloyd's Agent,** *H MacPherson*, San Ginés 6.

English Church Service. Prayers read on Sun. mornings at the British Consul's house. — *Spanish Protestant Service*, Calle Teneria.

Theatres. *Teatro Principal* (Pl. D, 2, 3), Calle de Aranda; *Teatro Cómico*, Calle de la Murga, for 'hourly pieces' (see p. 58); *Teatro del Parque Genoves* (Pl. B, 1), in summer only. — **Bull Ring** (*Plaza de Toros;* Pl. E, 4), at the E. end of the Recinto del Sur, rebuilt in 1862, with room for 11,000 spectators.

Promenades. The popular resorts in summer are the *Plaza de Mina* (p. 475; band on Thurs. and Sun., 9-11 p.m.), the **Alameda de Apodaca* (p. 476), and the *Parque Genoves* (p. 476). The high *Baluartes* of the Muralla Real (pp. 474, 477) to the E., and the *Recinto del Sur* (p. 476) to the S. are also charming places for a stroll. — In winter promenading is restricted to the *Parque Genoves* (afternoon), the *Plaza de la Constitución* (p. 475), and the *Calle del Duque de Tetuan* (p. 475).

Festivals. The chief is the Carnival, celebrated on the three days before Ash Wednesday and on the Sun. following. The first Sun. is named *Domingo de Piñata.* — The *Processions (Pasos)* in Passion Week and on Corpus Christi Day, resembling those of Seville (p. 433), are interesting.

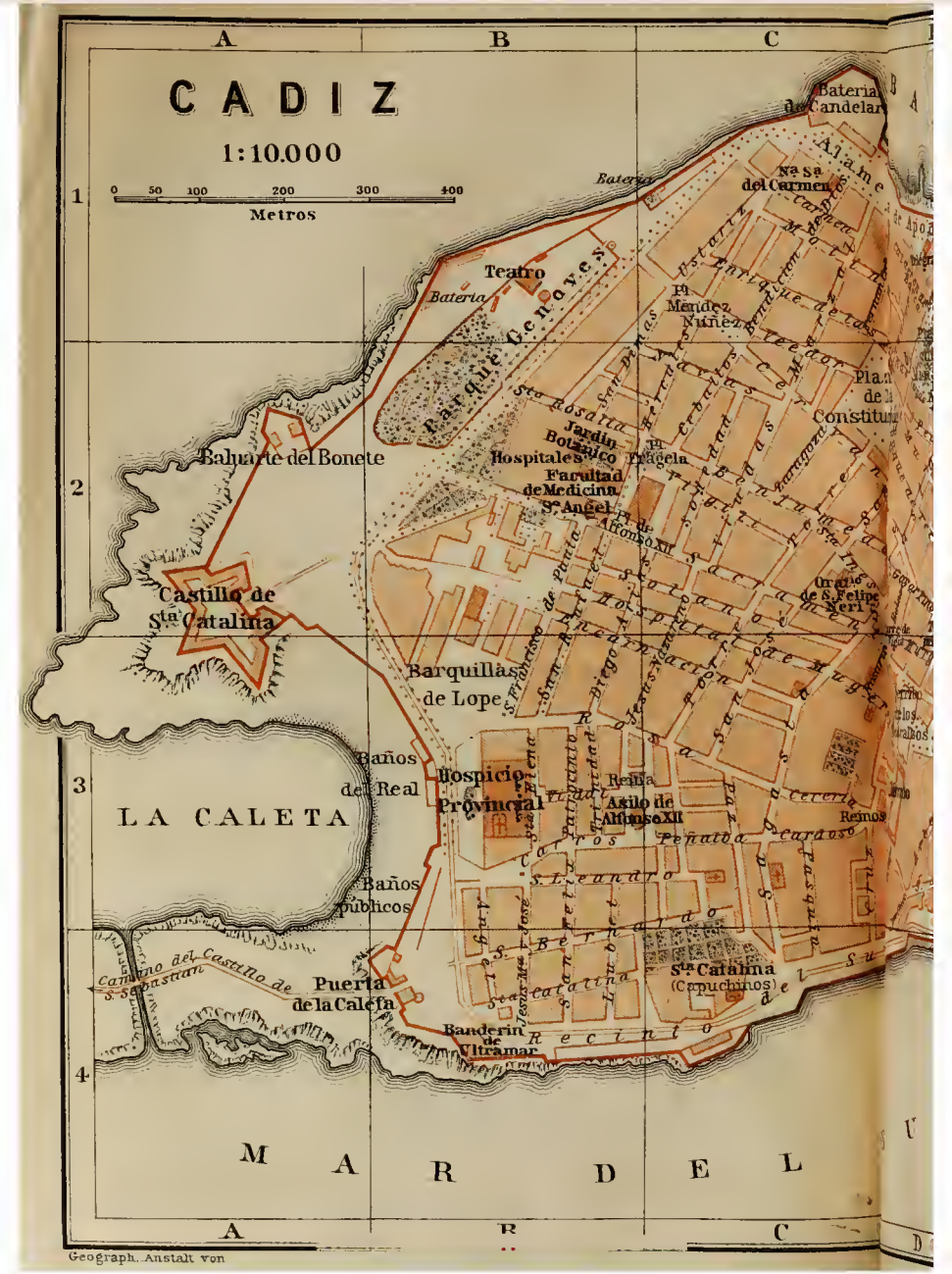
Steamboats. *Compañia Trasatlántica* (agent, Calle Isabel la Católica 3), on Mon., Wed., & Frid. for Tangier and Gibraltar (see p. 423); *Hall's Line* (agents, Calle San Pedro 2 and Calle Cuartel de Marina 4) once weekly for Gibraltar and Malaga in one direction, and for Lisbon (and London) in the other (times of departure very irregular); *Coasting Steamers of Ibarra & Co.*, once weekly to Malaga and along the E. coast to Barcelona (Marseilles), and also to the W. to Lisbon, Santander, and Bilbao. For the steamers to San Lúcar de Barrameda and Seville, comp. p. 462. The steamer to *Huelva* takes 9 hrs. Cadiz is also the starting-point of lines to Central and S. America (*Hamburg Pacific Line* and *Cosmos Line);* to the Canary Islands (*Spanish Mail Steamer* on the 3rd and 18th of each month

to Santa Cruz, in Teneriffe); to W. Africa, Manila, and many other places. — **Local Steamers** ply 5-6 times a day between Cadiz and *Puerto de Santa Maria* (p. 468; 7 M., in 1 hr.; fares 1 p. 25, 70 c.; a charming trip), and thrice daily to *Puerto Real* and *La Carraca* (pp. 469, 470; fare 1 p.; the morning boat calls also at the *Dique* in Trocadero, p. 469). These boats start at the *Muelle* (Pl. F, 3). No return-tickets are issued. The hours of departure vary daily and may be ascertained at the office Calle San Cristo 2 (Pl. E, 3) The inner bay is always calm, but if the sea becomes rough we can return from Puerto de Santa Maria by train (p. 468).

Diligences leave *San Fernando* (p. 470; ½ hr. by rail) morning and evening for (14-15 hrs.) *Algeciras (Gibraltar)*, running viâ *Chiclana*, *Vejer*, and *Tarifa*. Tickets should be taken in Cadiz.

Principal Attractions (one day). Morning: *Torre de Vigia* (p. 474); *Calle del Duque de Tetuan* (p. 475); *Plaza de Mina* and *Picture Gallery* (p. 475). Afternoon: *Muralla Real* (p. 474); *Alameda de Apodaca* (p. 476); *Parque Genoves* (p. 476); *Recinto del Sur* (p. 476), with the *Capuchin Convent* (p. 477).

Cádiz (generally pronounced *Cadi* by Andalusians), a city of 70,000 inhab., the capital of a province, the see of a bishop, and a strong fortress, is most picturesquely situated on a low rock of shell limestone almost completely surrounded by the sea. The rock is protected from the full force of the waves by massive walls, 30-50 ft. in height and nearly 20 ft. thick, for the difference between ebb and flow here amounts in ordinary tides to 6 ft. and in neap-tides to nearly 10 ft. The rock has two flat-topped elevations, the larger of which lies to the N.; the depression between them is traversed by the Calles de la Rosa, Cereria, and de San Juan (Pl. B, C, D, 3). With the exception of the crooked lanes near the cathedral (p. 477), the town makes a thoroughly modern impression. It was rebuilt on a new plan after the catastrophe of 1596 (p. 473), and though it has begun to decline, it still retains its former beauty, elegance, and cleanliness. The houses, almost invariably provided with view-towers *(miradores)* rising over their flat roofs, are lavishly covered with whitewash, so that from a distance the town seems to be made of plaster of Paris; the Spaniards, following the Moors, liken it to a 'dish of silver' *(una taza de plata)*. *De Amicis* whimsically asserts that the best impression of Cadiz would be given "by writing the word 'white' with a white pencil on blue paper". The fronts of the houses are sometimes gaily painted, and there is a balcony before every window. Not even in Seville is seen such a lavish use of marble, generally from Italy, in staircases, courts, and halls. The limited area of the site forbade the laying out of broad streets or the construction of extensive buildings. Hence the patio of Seville disappears, and the houses tower into the air, while we ascend to the flat roofs *(azotéas)* to find a second city of 'miradores' above the city of houses. The magical charm of Cadiz is farther enhanced by its beautiful parks, the illimitable expanse of its ocean-view, the fresh sea-breezes, and the absence of wheeled traffic and street-noises. Its by-name of *La Joyosa y Culta* is fairly earned by the pleasant manners of its inhabitants; and its shape and situation justify the name of the 'Spanish Venice'.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Metros
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Bateria de Candelaria
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Nª Sª del Carmen
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Teatro
Bateria
Parque Genoves
Pl. Mendez Nuñez
Plaza de la Constitucion
Baluarte del Bonete
Jardin Botanico
Hospitales
Pl. Fragela
Facultad de Medicina
Sº Angel
Pl. de Alfonso XII
Castillo de Stª Catalina
Barquillas de Lope
Hospicio Provincial
Asilo de Alfonso XII
Reina
Remos
Baños de Real
LA CALETA
Baños publicos
Camino del Castillo de S. Sebastian
Puerta de la Caleta
Banderin de Ultramar
Stª Catalina (Capuchinos)
Recinto
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BAHIA DE CADIZ
Baía de S.Felipe
Punta S.Felipe
Telégrafos
Puerta de S.Carlos
Academia de Bellas Artes
Museo Arqueológico
Baluarte de S.Antonio
Aduana
Teat. principe
Correo
Pl. de Castelar
Mercado
Derribo de los Descalzos
Puerta del Mar
Plaza Isabel II
Estación del Ferro Carril
Fab.ª de Tabacos
Pl. de la Catedral
Catedral
Parroquia del Sagrario
(Catedral Vieja)
La Merced
Baluarte de Santiago
Plaza de Toros
Carcel
Pl. S.Roque
Puerta de Tierra
Matadero
Cuartel de S.ª Roque
Extramuros
SUR
Wagner & Debes, Leipzig.

The business-life is concentrated in the harbour, to the E. of the town. The large steamers lie in the open roads and form a fine background to the harbour. On the N., W., and S. the town is surrounded by high walls (see above), the foot of which is continually washed by the billows of the Atlantic. Projecting reefs are provided with fortifications and lighthouses. The *Corrales* on the S. and the *Cochinos* and *Puercas* on the N. are dangerous rocks rising from the sea.

The CLIMATE of Cadiz is damp and warm. The land-wind, known as *El Medina* from the town of Medina Sidonia, blows for about four months only, and those mainly in winter. In spring the moist *Virazón* and other sea-breezes prevail. The summer is often extremely warm, and the rotting sea-weed makes the main promenades unpleasant. The annual rate of mortality (nearly 45 per thousand) is very high, owing mainly to the bad water and inadequate drainage.

History. The tin of the Cassiterides and the amber of the Baltic found their chief market in the Phœnician *Gadir* ('castle', 'fastness'), which was fonnded by the Tyrians about 1100 B.C. The Carthaginians occupied the town about B.C. 501 and from it overran the entire S. of the peninsula. Hamilcar and Hannibal fitted out their fleets and equipped their armies in the wealthy town, as did also the Scipios, when jealousy of the commercial prosperity of Carthage had thrown Cadiz into the arms of the Romans after the 2nd Punic War. Numerous Greeks settled here. *Gadeira* was visited and the phenomenon of its tides (unknown in the Mediterranean) was observed by Greek scholars such as *Pytheas*, in the time of Alexander the Great, *Polybius* and *Artemidorus* in the 2nd cent., and *Poseidonius* in the 1st cent. B.C. The Romans named the town *Gades* (fem. plur.). Pompey and Cæsar disputed its possession (comp. p. 470), while the rich citizens *L. Cornelius Balbus* and his son remained on friendly terms with both. The elder Balbus indeed held a confidential post under Cæsar, who granted the right of Roman citizenship to *Julia Augusta Gaditana* in 49 B.C.; the younger Balbus enjoyed the honour of a triumph. In the time of Augustus Cadiz contained 500 *Equites*, a greater number than any other town except Rome itself and Padua. Its cuisine was as famous as its dancing-girls, the *improbae Gaditanae* of the Romans, still known as '*los mas salerosos cuerpos de España*'. Martial and Juvenal speak of 'jocosæ Gades' as a city of Venus. *Columella*, poet and writer on agriculture, and other writers of the 1st cent. after Christ were natives of Gades. The town retained its commercial importance throughout antiquity. The export of the rich products of the valley of the Bætis reached enormons proportions. The fish and preserved meats of Gades were celebrated in Rome in the 2nd century of our era just as they had been in Athens in the 4th cent. B.C. Yet with the exception of a few fragments of the harbour-works the ancient city has vanished as completely as the sumptnous villas and gardens that occupied, as modern villas do to-day, the mainland between the lagoon of Puerto Real and the mouth of the Guadalete.

In the middle ages Cadiz, the *Djezîrat-Kâdis* of the Arabs, disappears almost wholly from the pages of history. When Alfonso the Learned captured it in 1262, he had to repeople it almost entirely. Its modern revival begins with the discovery of America and the anchoring of the 'silver fleets' in its harbour. Cadiz was frequently attacked by the Barbary corsairs in the 16th cent. (especially in 1553 and 1574), but repelled them on every occasion. *Admiral Drake* burned the shipping in the harbour in 1587. In 1596 *Lord Essex* destroyed 13 Spanish men-of-war and 40 large American galleons in the harbour of Cadiz and plundered the town so ruthlessly, that almost total bankruptcy was the result. Later attempts

of the English, who had not yet cast their eyes on Gibraltar, were unsuccessful. The city recovered its prosperity, and as late as 1770 it was still a wealthier place than London. The value of the gold and silver annually imported from America amounted at this period to about 125,000,000 p. (5,000,000*l.*). The later wars, and especially the loss of the Spanish colonies, ruined Cadiz once more; but the real glory of the city begins in this period of material misfortune. On June 14th, 1808, the Spaniards captured a French fleet under *Rosely* in the inner bay, and from Feb. 4th, 1810, they defended the town vigoronsly under the *Duke of Albuquerque* against the French army, until the siege was raised by the Duke of Wellington on Aug. 2nd, 1812. It was during this siege that the Cortes discussed and issued the famous liberal constitution of March 19th, 1812 (see p. 474). On Jan. 1st, 1820. *Lieut. Col. Riego* raised the flag of revolution in the Isla de Leon (p. 469), with a view to securing the renewal of this constitution. A French army under the Duc d'Angoulême appeared before Cadiz in 1823, and, after overcoming the gallant resistance of the Trocadero (p. 469), captured the town on Aug. 31st, 1823. The Cortes liberated Ferdinand VII., whom they had brought with them to Cadiz; and the city was occupied by Bourmont till 1824. Since this period Cadiz, like Malaga (see p. 370), has ever been on the side of the reformer and the revolutionary. In recent years its trade has suffered to some extent from the rivalry of Seville.

On leaving the railway-station or on disembarking from the steamer, we first find ourselves on the *Muelle* (Pl. F, 3), a broad granite quay, affording a fine panorama of the harbour-side of the city, the houses of which rise over the *Muralla Real.* In the middle projects the *Baluarte de San Antonio* (Pl. E, 2), with the *Aduana* (custom-house), built in 1773. At the N. extremity are the *Punta* and *Batería de San Félipe* (Pl. E, F, 1). — The entrance to the town on this side is the *Puerta del Mar* (Pl. E, F, 3), inscribed '*Dominus custodiat introitum tuum*'. This opens on the Plaza de Isabel Segunda (Pl. E, 3), with the *Casas Consistoriales* or *Ayuntamiento.*

From the N.W. corner of the plaza the Calle del Duque de la Victoria (formerly Calle Nueva) and its continuation, the Calle de San Francisco (Pl. E, D, 2), lead to the Plaza de San Francisco (see below). It is better, however, to ascend by a flight of steps adjoining the gate to the top of the ***Muralla Real** (views) and follow it to the N. to the *Aduana* (see above). Here we leave the walls and proceed to the W. through the Calle del Consulado Viejo to the triangular Plaza de San Francisco, which is adjoined on the S.W. by the Plaza de Loreto (Pl. D, 2). — From this point the short Calle de Vargas Ponce (p. 476) leads to the N.W. to the Plaza de Mina (p. 475). To the S.W. is the narrow and curving Calle de Sagasta (Pl. D, C, 2, 3), which intersects the Calle del Duque de Tetuan (p. 475) and traverses the whole city as far as the church of the Capuchins (p. 477). We turn to the left from the Calle de Sagasta into the Calle Gayar Pino and then to the right into the short Calle de Bulas, containing the —

Torre de Vigía (Pl. D, 2, 3) or *Tavira*, the watch-tower of Cadiz (100 ft. high), where all arriving and passing ships are signalled. It stands almost in the centre of the city and on the highest point (40 ft.) of the N. plateau. The top, reached by 151 steps (fee to

keeper 30-50 c.), commands an unimpeded *View of the city, the ocean, the Bay of Cadiz, and the mainland from Rota (p. 464) to Chiclana and Medina Sidonia. Beyond are the Cerro de San Cristóbal (p. 412) and the Sierra de los Gazúles (p. 416).

A little to the W. of this tower is the ORATORIO DE SAN FÉLIPE NERI (Pl. C, 2), the meeting-place, as recorded by a tablet on the W. side, of the Cortes in 1812. The interior contains a Conception by *Murillo* (altar-piece) and a God the Father by *Clemente de Torres.*

We now return by the Calle de Sagasta to the CALLE DEL DUQUE DE TETUAN (Pl. D, 2), the handsomest and most animated street in the city, which ends on the N.W. at the *Plaza de la Constitución* (Pl. C, D, 2), a large square planted with trees. To the N.E. lies the shady PLAZA DE MINA (Pl. D, 1, 2), formerly the garden of the Capuchin Convent and named after the Spanish Revolutionary general. On the S.E. side of this square stands the —

Académia de Bellas Artes (Pl. D, 2), which contains a valuable PICTURE GALLERY and a collection of casts. It is open on weekdays 9-3 (in summer 7-4), on Sun. and holidays 10-3 (good catalogue of 1876, 2 p.).

ROOM I. Right Wall: 59. *School of Van Dyck*, Christ mourned over by an angel; 17. *Costanzi*, St. Bruno; *95. *Cologne School*, Virgin and Child; 33. *School of Leon. da Vinci*, Virgin and Child with an angel; 32. *Jac. Jordaens*, The four Latin Fathers of the Church; 53. *Alonso Miguel Tobar*, Copy of Murillo's Virgen de la Faja (formerly in the possession of the Duke of Montpensier); 4. *Jac. Bassano*, Expulsion of the money-changers. — End Wall: 25, 24. *Herrera the Elder*, SS. Paul and Peter; 7. *Alonso Cano*, Virgin and Child appearing to St. Francis; 2. *Jac. Bassano*, Christ in the house of the rich Pharisee. — Left Wall: 23. *J. D. de Heem*, Still-life; *39. *Unknown Master*, Last Judgment; 16. *Corrado*, Virgin and Child; no number, *Rubens* (?), Holy Family; 27. *Luca Giordano*, St. Michael. Next comes a series of pictures by *Zurbaran*, from the Cartuja of Jeréz (p. 467): 66. John the Baptist; 67. St. Lawrence; 80. St. Matthew; 75, 76. Pair of angels with censers *(turibuli)*; *63. The Portiuncula, an altar-piece from the Capuchin church of Jeréz, symbolizing the rebuilding of the church of Portiuncula at Assisi by St. Francis; *64. St. Bruno at prayer; 65. Pentecost; 68-74. Saints of the Carthusian order; 79, 77, 78. SS. Mark, John, and Luke. — *34. *Murillo*, Ecce Homo, from the Capuchin convent at Cadiz (p. 477).

ROOM II (modern pictures). Right Wall: *Ruiz Lana*, Arrival of Columbus in the West Indies, Oct. 12th, 1492; *Aldáz*, Flower-girl; *Serolla*, Scene in Valencia; *Gracia Ramos*, The curé; 132. *Balaca*, Capture of Cadiz by Alonso the Learned (p 473); 134. *Cabral Bejorano*, Same subject; *Alej. Ferrant*, 151. Murillo's fall from the scaffolding (p. 477), 153. Victory of Cadiz over the Morocco pirates; *Morillo*, Cæsar visiting the temple of the Tyrian Hercules (p. 470). — End Wall: 200. *Ramon Rodriguez*, Junta of Cadiz in 1810 communicating to the people the answer given to Marshal Soult's demand for the surrender of the town ('la ciudad de Cádiz, fiel á los principios que ha jurado, no reconoce otro Rey que el Señor Don Fernando Septimo'). — Left Wall: 152. *Ferrant*, Martyrdom of SS. Servandus and Germanus, the tutelars of Cadiz; 160. *Rafael García ('Hispaleto')*, Portrait; *Ruiz Lana*, Canal in Venice; *Meifren*, Barcelona harbour; *J. Perez Siguimboscum*, Exhausted by toil, The inquisitive woman; *S. Viniegra*, Burial of Isabella the Catholic; *135. *Mariano Belmonte*, Sierra de Córdoba; *Valluerca*, Washerwomen; 139. *Ed. Cano*, Capuchin friar; *Jimenez Aranda*, Good night!; *Morillo*, Gamblers; 124-127. *G. Abbati*, Studies.

A few yards to the S.E. of the Plaza de Mina, on the left side of the Calle de Vargas Ponce, stands the **Museo Arqueológico** (Pl. D, 2), opened in 1887 (open daily, 10-3; fee 50 c.; no catalogue). In front of it is a small garden.

The Main Room contains neolithic tools and weapons and other prehistoric objects; Phœnician, Greek, and Roman coins from Gades, terracottas, glass, and inscriptions; Roman architectural fragments; Moorish capitals and coins; mediæval Christian and modern objects of art. — In the Garden and in a Side Room are some *Tombs and their Contents* from the *Phoenician Necropolis* of Cadiz. The most important is a **Marble Sarcophagus*, found in 1887 at the Punta de la Vaca, near Cadiz, with a bearded figure of the deceased on the lid and a well-preserved skeleton inside. These and the coins are the only extant relics of the Phœnician city.

A little way to the N.E. of the Plaza de Mina is the new **Alameda de Apodaca** (Pl. C, D, 1), affording a fine view of the N. side of the bay. In the sea are the rocks (p. 473) known as the *Cochinos* (left) and the *Puercas* (right). — We now proceed to the N.W., passing (left) the church of *Nuestra Señora del Cármen* (Pl. C, 1; with the tomb of Adm. Gravina, the commander of the Spanish fleet at Trafalgar) and (right) the *Batería de Candelaria*, to the extensive **Parque Genoves** (Pl. B, C, 1, 2), laid out in 1892. The large buildings on its landward side serve military purposes. The middle of the park is occupied by a summer-theatre (p. 471), a palm garden, and a grotto with a terrace commanding an open view of the sea. Great pyramids of cannon-balls remind us that we are in a fortress.

The Calle de Santa Rosalia, beginning opposite the grotto, leads to the Plaza Fragela (Pl. C, 2) and to the small *Jardin Botanico* (Pl. B, 2), which contains a fine array of sub-tropical plants and a dragon-tree (p. 421) 500 years old. On the S.W. side of the Plaza Fragela stands the unfinished *Gran Teatro*. A gateway opposite the theatre leads to the *Military Hospital*, with the parish-church of *Santo Angel*, and (right) to the *Hospital Central* (comp. Pl. B, 2), the seat of the medical faculty of the University of Seville (p. 451). — Not far off is the *Hospicio Provincial* (Pl. B, 3; entr. in the Calle de Santa Elena), a large institution for the sick and orphaned, built by Torcuato Cayon.

On the bay of **La Caleta** (Pl. A, 3) lie the *Baños del Real* (p. 471). To the N. of this bay is the *Castillo de Santa Catalina* (Pl. A, 2, 3). To the S., on a rocky spit projecting far into the ocean and about $^3/_4$ M. beyond the *Puerta de la Caleta* (Pl. B, 4), is the *Castillo de San Sebastián*. Numerous 'pot-holes' *(ollas)* have been worn in the shell-limestone rock by the action of the waves.

From the Puerta de la Caleta we proceed, passing the *Meteorological Station (Mareógrafo y Estación Meteorológica)* and the *Presidio*, to the shadeless **Recinto del Sur** (Pl. B-E, 4), which is generally lined with files of patient anglers, at whose feet the sea tosses and roars. The fish are attracted by the refuse poured into the sea through the openings left in the wall for the purpose.

To the left lies the secularized **Capuchin Convent** (Pl. C, 4), now used as a *Manicomio* or insane asylum. Its small church of *Santa Catalina* (entrance in the court to the right; ring at the door to the left; fee 50 c.) contains, as its high-altar-piece, a *Betrothal of St. Catharine by *Murillo*, the last work of the master and one of his best. In painting it he had a fatal fall from the scaffold, and the picture was finished after his death (April 3rd, 1682) by *Meneses Osorio*. On the left wall are a Conception and a St. Francis with the stigmata, two small works of inferior value, also ascribed to Murillo.

As we continue to follow the Recinto del Sur towards the W., we have a fine view of the S. front of Cadiz, with the cathedral, the bull-ring, the suburb of San José, and the Castillo de la Cortadura (p. 470). In the sea, off San José, lie the rocks named the Corrales (p. 473). — The Calle del Puerto Chico leads to the left to the *Mercado* (Pl. D, 3), the chief market of the city, presenting a very animated scene in the early morning. This is adjoined to the N. by the sharply inclined and much-neglected *Derribo de los Descalzos* (Pl. D, 3).

To the E. of this point lies the palm-planted Plaza de Castelar (Pl. D, E, 3), whence we proceed to the S. (right) through the Calle de Cobos to the Plaza de la Catedral.

The **Cathedral** (Pl. D, E, 3, 4), or *Catedral Nueva*, begun in 1722 by *Vicente Acero* and *Torcuato Cayon*, was completed in 1832-38 by *Bishop Domingo de Silos Moreno*, a statue of whom faces the front. The older parts are built of shell-limestone, the newer of Jeréz sandstone.

The Interior, 278 ft. long and 197 ft. wide, with a large dome 170 ft. high, is not very happy in its proportions and is farther spoiled by being partly lighted by panes of crudely coloured glass. The fine *Silleria* in the coro, brought from the Cartuja of Seville (p. 460), is by *Pedro Duque Cornejo*, a pupil of Roldan. Among other contents of interest are a Conception by *Clemente de Torres*, a statue of St. Servandus by *Luisa Roldan*, a St. Bruno by *Montañés*, and some processional crosses. — The *E. Bell Tower*, on the main front, commands a charming view (ascent by an inclined plane; 30 c.).

The **Catedral Vieja**, or *Parroquia del Sagrario* (Pl. E, 4), in the small plaza to the E. of the New Cathedral, originally erected by Alfonso the Learned in the 13th cent., was almost entirely destroyed in the siege of 1596, after which it was rebuilt in its present unpretentious Renaissance form. Some of the paintings are by *Cornelius Schott*. The altar to the left of the high-altar has a good relief of the Coronation of the Virgin. A side-room to the left contains a silver custodia, 25 ft. high, by *Antonio Suarez* (1648-64). The church also bears the name of *Santa Cruz sobre las Aguas*, because the only fresh spring in Cadiz rises below its high-altar. A similar spring is mentioned in connection with the temple that stood here in antiquity.

The E. side of the high-lying old town, with its narrow lanes near the cathedral, is bounded by the high *Baluartes de Santiago* (Pl. F, 4) and *de los Negros*, which afford splendid views.

To the S.E. is the *Puerta de Tierra* (Pl. F, 4), leading to the **Extramuros,** a sandy district with villas and gardens. By keeping to the left outside the gate we reach (1/2 M.) the *Barrio de San Severiano*, with the *Buena Vista* and the *Venta de Eritaña*, two restaurants commanding charming views. Adjacent are the large wharves of the *Astilleros de Vea-Murguia*. By keeping to the right beyond the gate we reach (1 M.) the *Barrio de San José*, with numerous taverns, the large *Cementerio General* (to the W., close to the sea), and the Protestant *Cementerio Inglés* (to the E., adjoining the railway).

53. From Seville to Huelva. La Rábida. Palos. Rio Tinto Mines.

68 M. Railway (two trains daily) in 4-4 1/2 hrs. (fares 14 p. 40, 11 p. 15, 6 p. 80 c.). Trains start from the *Estación de Córdoba* (p. 430).

Seville, see p. 430. — The train crosses the Guadalquivir by an iron bridge. — 1 1/4 M. *Triana* (p. 459). — 3 M. *Camas*, which is about 1 1/4 M. from *Italica* (p. 461), is also the best starting-point for a visit to *Castilleja de la Cuesta.*

The high-lying Castilleja de la Cuesta, which affords an admirable view of Seville, probably occupies the site of the ancient Iberian town of *Osset*, afterwards succeeded by the Roman *Julia Constantia*, the ruins of which provided materials for the building of San Juan de Aznalfarache. *Hernán Cortés*, born at Medellin (p. 492) in 1485, died at Castilleja on Dec. 2nd, 1547. His bones were first interred in the Convent of San Isidore at Santiponce, but now rest in Mexico. The house in which he died (No. 66 Calle Real) is now royal property; it contains some views of Mexico and other pictures, and a few twigs of the tree near the City of Mexico under which Cortés passed the 'noche triste' (see *Baedeker's United States*). — From Castilleja we may go on to *San Juan de Aznalfarache* (p. 462).

8 M. *Salteras* is the station for those who wish to take part in the Romeria of *Torrijos* (see p. 434). — 12 M. *Villanueva del Ariscal.* — 15 M. *San Lúcar la Mayor* is an attractive little town in a fertile district. Its most interesting features are the Puerta del Sol and a tiled Moorish tower resembling the Giralda (p. 440).

About 7 M. to the N. lies *Olivares*, where the painter *Roelas* died in 1625 in the office of canon. The church contains a Marriage of the Virgin, a Nativity, an Adoration of the Magi, and a Death of St. Joseph by him, and also a figure of the Saviour by *Montañés.*

16 M. *Benacazón.* At (21 1/2 M.) *Aznalcázar* we cross the *Guadiamar*, a tributary of the Guadalquivir. — 25 1/2 M. *Huévar;* 28 1/2 M. *Carrión de los Céspedes;* 32 M. *Escacena;* 39 M. *Villalba del Alcor;* 43 M. *La Palma del Condado*, in a wine-growing district; 45 1/2 M. *Villarrasa.*

49 M. **Niebla,** the Roman *Ilipla*, lies on the *Rio Tinto* and has the remains of an old castle and walls. The narrow-gauge line to the *Rio Tinto Mines* (p. 479) diverges here. — The railway now follows the *Rio Tinto* all the way to Huelva. 53 M. *Gravera.* From

(60 M.) *San Juan del Puerto*, at the head of the Tinto estuary, a branch-railway runs to (16½ M.) *Zalamea*.

68 M. **Huelva.** — **Hotels.** Hôtel Continental, well spoken of; Albion Hotel (English landlord); Hot. de las Cuatro Naciones; Hotel Madrid; Fonda del Nuevo Mundo. — *George Wakelin's English Restaurant.*

British Vice-Consul, *Edw. L. Ricketts.* — **U. S. Consular Agent**, *John A. Parkinson.* — *Dr. Mackay*, English physician. — *Scottish Presbyterian Service* in the Calle del Duque de la Victoria.

Huelva, the ancient *Onuba*, a thriving town of 19,700 inhab., and the capital of a province of its own name, is favourably situated on the *Odiel*, 3 M. above its junction with the Rio Tinto. At flood-tide the largest sea-going vessels may ascend the Odiel, here 2½ M. broad, to the town. The prosperity of Huelva is mainly due to the fact that it is the shipping port for the ores of the Rio Tinto and Tharsis mines (annual value over 100,000,000 p.). The town is well-built, and a *Roman Aqueduct*, recently repaired, supplies it with water. A colossal *Monument to Columbus*, by R. Velazquez, unveiled here in 1892, commemorates the connection of the great navigator with this district.

The Franciscan convent of **Santa Maria la Rábida** stands on the left bank of the Rio Tinto, opposite the mouth of the Odiel. In 1485, after his vain attempt to interest John II. of Portugal in his plans, Columbus received a sympathetic welcome here, and found a spokesman on his behalf at the Spanish court in *Fray Juan Perez de Marchena*, the prior of the monastery and once confessor to Queen Isabella. After lengthy negotiations, sometimes interrupted, Isabella was induced by the hope of spreading Christianity in a New World, to conclude the contract of Santa Fé (p. 376). — A reproduction of the monastery of La Rábida was erected in 1893 at the World's Fair of Chicago, and may still be seen in that city, where it is now used as a sanatorium for children and their mothers. — On the left bank of the Rio Tinto, about 2 M. above La Rábida, lies the now insignificant village of **Palos de la Frontera.** It was from this port that Columbus sailed on Aug. 3rd, 1492, on his voyage of discovery with his three small vessels, the *Santa Maria*, the *Pinta*, and the *Niña*. Here he landed again on Mar. 15th, 1493, having discovered the New World. Cortés also landed at Palos in 1528 after his conquest of Mexico. From Huelva the excursion to La Rábida and Palos may be made by small boat (2-3 hrs.).

From Huelva to Minas de Rio Tinto, 52 M., narrow-gauge railway in 4¾ hrs. (fares 15 p. 30, 8 p. 15, 5 p. 10 c.). — The railway diverges at *Niebla* (p. 478) from that to Seville and runs to the N. along the Rio Tinto. The old town of (52 M.) *Minas de Rio Tinto* is close to the mines, and visitors provided with an introduction will find no difficulty in obtaining accommodation. There are also three or four separate villages for the miners, one of which is devoted to Englishmen and has an English chapel. The **Rio**

Tinto Mines are, perhaps, the most valuable copper mines in existence. They were probably worked by the Phœnicians and were certainly known to the Romans, of whose presence traces still exist. Between the Roman period and 1725, when they were leased to a Swede named Wolters, the mines were little exploited. Their real importance in modern times began in 1872, when they were acquired from the Spanish government by a syndicate of London and Bremen capitalists, at a cost of nearly 4,000,000*l.* The mines occupy an enormous area, and a district of about 8 sq. M. is covered with heaps of slag and refuse, while vegetation has been killed for many miles around. The ore, which is found near the surface, is iron pyrites, containing about 50 per cent of sulphur and 3-4 per cent of copper. Upwards of one million tons of ore are raised annually, producing 20,000 tons of copper; the greater part is sent to England for treatment, but large quantities are also calcined on the spot. The district is inhabited by about 12,000 people, of whom 10,000 are employed in the mines or on the railways. There are 60 M. of railway in the mines, above and below ground. Comp. 'Spain of To-Day', by *W. R. Lawson* (Blackwood & Sons; 1890).

Another mineral railway connects Huelva with **the Mines of Tharsis**, 30 M. to the N.W. These were also worked by the Phœnicians and Romans and have recently been again exploited with the aid of British capital. The name has probably some connection with the Biblical Tarshish (comp. p. 340).

Huelva is also connected by railway with (112 M.) *Zafra* and (153 M.) *Merida;* comp. p. 493. — Steamers ply between Huelva, *Cadiz* (p. 470), and *Malaga* (p. 367).

VII. ESTREMADURA.

54. From Madrid to Torre das Vargens (Lisbon) viâ Plasencia, Arroyo de Malpartida, and Valencia de Alcántara 483
From Navalmoral to Plasencia viâ Yuste, 484. — From Navalmoral to Trujillo and Guadalupe, 485. — From Plasencia to the Jurdes and Batuecas, 487. — From Arroyo de Malpartida to Alcántara, 487.
From Arroyo de Malpartida to Cáceres and Mérida . . 488
55. From Madrid to Badajoz (Torre das Vargens, Lisbon) viâ Ciudad-Real, Almorchón, and Mérida 489
Almaden, 491.
56. From Seville to Mérida (Badajoz, Lisbon) viâ Tocina and Zafra 495

Estremadura, including the two provinces of *Cáceres* and *Badajoz*, with an area of 16,132 sq. M. and a population of 1,000,000 souls, consists of a tableland, watered by the *Tagus* and the *Guadiana*. To the N. it is separated from Leon and Old Castile by the *Sierra de Gata* (5690 ft.), the plateau of *Bejar*, and the *Sierra de Gredos* (8730 ft.), while on the S. it is parted from Andalusia by the (here) gentle slopes of the *Sierra Morena*. To the E. and W. lie New Castile and Portugal. *Estremadura Alta* (province of Cáceres), or the basin of the Tagus, is separated from *Estremadura Baja* (Badajoz), or basin of the Guadiana, by the *Sierra de Guadalupe* (5695 ft.). The name, as its repetition in Portugal shows, is a late-Latin or early-Romance formation (like *altura* = height), and it originally meant the entire W. or 'extreme' districts to the S. of the Tagus as far as the Atlantic Ocean.

For the disposal of its products nature points Estremadura to the estuaries of its two great rivers, *i.e.* to Portugal; and in antiquity it actually formed part of the Roman province of Lusitania (p. 499), with Mérida for its capital. The course of history has, however, decreed otherwise. The political boundary cut off the district from the sea. The expulsion of the Moors and the excessive emigration to America, in the conquest of which Cortes, Pizarro, and other 'Estremeños' played a prominent part, robbed it of the best of its inhabitants. Those who remained at home fell behind in the race of civilisation. The climate, naturally arid, was made worse by the felling of the mountain-forests. Want of water reduced large tracts of fertile soil to barren HEATHS *(Jarales, Tomillares)*, used as pasture by the flocks of neighbouring provinces. In Upper Estremadura mile after mile of undulating pasture-land, overgrown by the gum-cistus (comp. p. 501), may be passed without sight of a

house or village. In Cáceres and Lower Estremadura AGRICULTURE (grain and leguminous plants) has the upper hand, but it is exposed to peculiar dangers from the inundations *(avenidas)* of the rivers and from the ravages of the locusts *(langostas)* that breed in the waste districts. Wine, olives, figs, and almonds are also produced. Mulberries, for the silk-culture, flourish in districts where irrigation is practicable, such as the hills near Plasencia, which are cultivated in terraces like those of Valencia (p. 292). — The SWINE of Estremadura, fed chiefly on sweet acorns (*bellotas*; see p. 325), are very numerous, and its hams *(jamones)* are considered the best in Spain.

From remote antiquity Estremadura has been visited in winter by MIGRATORY FLOCKS OF SHEEP *(Merinos)*, which descend in autumn from the plateau of Leon and Castile (p. 7) and traverse the various feeding-places according to a definite system known as the *Mesta*. To settle disputes between the permanent inhabitants of the soil and the owners or shepherds of these migratory herds a special court named the *Consejo de la Mesta* was established in 1526, with the king as 'Primo Merino' or president. This court was not abolished till 1834. At present the shepherds are permitted to enter Estremadura in October, and a strip of pasture-land, 90 paces wide, must be left on each side of the highroad for the use of the wandering herds. Each flock usually consists of about 10,000 sheep, under a head-shepherd *(mayoral, capataz)*, assisted by 50 shepherds *(pastores)* and a peculiar race of strong wolf-hounds *(perros de presa)*. The shepherds carry long crooks and most of them also have guns. Their clothing consists mainly of leather and sheepskins. In Sept. the sheep are smeared with a kind of red clay from Mazarrón (p. 294). The shearing *(esquilmo)* takes place in May. The average cut from each animal is about 9 lbs.

The TRADE and INDUSTRY of Estremadura are inconsiderable. Its rich MINERAL TREASURES (iron, copper, etc.) have hardly been touched, though the construction of the great railways along the Tagus and the Guadiana promise a speedy improvement in this field.

Most TOURISTS content themselves with a visit to *Mérida*, with its Roman remains. Of other towns on the railway *Plasencia*, *Badajoz*, *Zâfra*, and *Câceres* are of interest for their buildings of the age of the Conquistadores. *Trujillo*, with similar buildings, *Yuste*, with its reminiscences of Charles V., and the famous Roman bridge of *Alcântara* are at some distance from the beaten track. Nothing but a lively historical curiosity and a keen sympathy for the lonely melancholy of the cistus-heaths, with their wealth of blossom in spring and their sunburnt brown in summer, enable the visitor to such places to bear with equanimity the privations to which he is exposed.

54. From Madrid to Torre das Vargens *(Lisbon)* viâ Plasencia, Arroyo de Malpartida, and Valencia de Alcántara.

305 M. RAILWAY (one through-train daily) in 14½ hrs. (fares to Valencia de Alcántara 52 p. 15, 37 p. 25, 26 p. 10 c.; thence to Torre das Vargens 1660, 1260, 910 rs.); to *Lisbon* (412 M.) daily express (with sleeping-carriages) in 20 hrs. (fares 81 p. 30, 59 p. 80, 41 p. 75 c.). There are also local trains covering various stages. — The trains start from the *Estación de las Delicias* (p. 53). There are good railway-restaurants at *Talavera* and *Entroncamento*, and refreshment counters at *Navalmoral*, *Arroyo de Malpartida*, *Valencia*, and *Torre das Vargens*. Carriages are changed and luggage is examined at *Marvão* (in the reverse direction at *Valencia de Alcántara*).

Travellers from Portugal who wish to visit TOLEDO may leave the train at *Villamiel* (see below and p. 129). If a ticket for Villamiel cannot be obtained in Portugal, the best plan is to take a ticket for Valencia de Alcántara and there re-book for Villamiel.

Madrid, see p. 53. — The train crosses the *Manzanares*. Beyond (4½ M.) *Villaverde* we have a fine retrospect of Madrid to the right. — — 8 M. *Leganés*, with a large insane asylum. — 11 M. *Fuenlabrada;* 14½ M. *Humanes;* 17½ M. *Griñón*.

24 M. **Illescas** often appears in Spanish novels as the halfway-house of travellers on their way to the city of Toledo. The church has a fine tower in the Mudéjar style, 'which, though differing essentially from any Gothic steeple, is still in every part appropriately designed, and, notwithstanding its strongly marked horizontal lines, by no means deficient in that aspiring character so admirable in Gothic steeples' *(Fergusson)*. The house which Francis I. occupied for a short time after his release from captivity is still shown.

27 M. *Azaña;* 30½ M. *Villaluenga;* 35½ M. *Cabañas de la Sagra*. The train follows the course of the *Tagus*, which, however, is not visible. Beyond (39 M.) *Bargas* we cross its tributary the *Guadarrama* (p. 52) by a five-arched bridge, 195 yds. long. — 44½ M. *Villamiel* (coach to *Toledo*, see p. 129); 47½ M. *Rielves*.

53 M. **Torrijos**, a small and ancient town with 2860 inhab., was a favourite seat of Peter the Cruel (p. 437). The palace of the Count of Altamira, ascribed to Juan de Herrera, has fine rooms with artesonado ceilings. — We now approach the lofty, snow-clad *Sierra de Gredos*, the serrated ridge of which is long visible, rising picturesquely over the cistus-spread heaths of New Castile and Upper Estremadura.

60 M. *Santa-Olalla-Carmena*, with large olive-plantations; 64 M. *Erustes;* 68 M. *Illán-Cebolla;* 73 M. *Monte Aragón*. The train crosses the *Alberche*, descending from the Sierra de Gredos, by a stone bridge 360 yds. long. The Sierra de Gredos, to the N., is partly hidden by the *Sierra de San Vicente* (4480 ft.).

83 M. **Talavera de la Reina** (1150 ft.; *Fonda de la Amistad; Rail. Restaurant*), the ancient *Caesarobriga*, now a town with 10,550 inhab., lies in a smiling vega on the Tagus. From the time of Alfonso XI. onwards it was the hereditary portion of the Queens of Castile. It was the birthplace of the historian *Juan de Mariana*

(1536-1623). An important and hard-fought battle took place here on July 27-28th, 1809, in which Wellington defeated the French under Joseph, Jourdan, and Victor. Each side lost 6-7000 men.

> Three hosts combine to offer sacrifice . . .
> The foe, the victim, and the fond ally
> That fights for all, but ever fights in vain,
> Are met — as if at home they could not die —
> To feed the crow on Talavera's plain' *(Byron).*

The *Arco de San Pedro* is one of the ancient Roman gates. Other interesting buildings are the Moorish *Torres Albarranas* (937), the Gothic collegiate church of *Santa Maria la Mayor*, and the secularized convents of *San Francisco* (with an elegant Mudéjar tower), *Santo Domingo* (with three Renaissance tombs), and *San Jerónimo* (on the Tagus). The last (now a factory) was built in 1389 and restored in 1540 and 1624. The *Bridge* of 35 arches was constructed in the 15th cent. and is in a very dilapidated condition.

On the E. of the town is the attractive Paseo del Prado, leading to the ermita of La Virgen del Prado, in honour of whom large processions take place in the week after Easter.

The train now leaves the Tagus, which here turns to the S.W. — 93 M. *Calera;* 101 M. *Alcañizo.* — 105 M. *Oropesa*, a loftily situated town, with old walls and the picturesque castle of its counts.

About 12 M. to the S., at the *Puente del Arzobispo*, the Tagus flows through a deep ravine between the hill-ranges of Veneruela and La Moheda. Farther to the S. lies *Talavera la Vieja*, the *Augustobriga* of the Romans.

To the N. the Sierra de Gredos is seen in its full glory. — 110 M *La Calzada de Oropesa*, in a corn-growing plain. To the S. appear the *Sierra de Altamira* and the *Jara.* — The train quits New Castile and enters the Estremadura province of *Cáceres.*

124 M. **Navalmoral de la Mata** (984 ft.; *Rail. Rfmt. Rooms*), a town of 4580 inhab., situated in a hollow amid groves of figs and olives, is the starting-point for a visit to the monastery of *Yuste* on the N.W., and to *Trujillo* and the convent of *Guadalupe* on the S.

From Navalmoral to Yuste, 24 M. The bridle-path leads to the N.W., passing the villages of *Torviscoso Talayuela*, then bends to the N., descends into the valley of the *Tiétar*, and re-ascends to *Jarandilla.* Farther on it proceeds to the S.W., viâ *Aldeanueva de la Vera*, to the village of *Cuacos*, 1¼ M. from Yuste. Accommodation may be obtaind in the posada or at the farm of *La Magdalena.* The keeper of the monastery lives in the village.

The suppressed monastery of **San Jerónimo de Yuste**, named after the brook of Yuste, was founded from Plasencia in 1404. It was ravaged by the French in 1809 and has been partly restored by its present owner, the *Marqués de Miravel* (p. 486). Its only interest arises from the fact that it was the last home of Emp. Charles V., after he had resigned the imperial crown (Oct. 25th, 1555) and the Spanish throne (Jan. 15th, 1556) in favour of his son Philip II. The emperor was not quite 56 years old, having been born at Ghent on Feb. 24th, 1500. On Feb. 3rd, 1557, Charles took possession of the building that had been erected for him on the S. side of the monastery. Here he lived in princely state, with a large retinue, frequently giving his advice in affairs of state. He gave free rein to his taste for mechanical pursuits, made a large collection of clocks and watches, and spent much of his time with *Giovanni Turriano* (*'Juaneto'*), an ingenious engineer and mechanician of Cremona. He died here on Sept. 21st, 1558. — The parlour and bedroom of the emperor adjoined the choir of the

church, like those of Philip II. in the Escorial. Even from his bed he could see the high-altar and the elevation of the Host. In his bedroom hung the 'Gloria' of Titian (p. 75). His dead body remained at Yuste till its removal to the Escorial in 1574, and the outer wooden case of the leaden coffin is still preserved here. The rooms are now empty. Visitors are shown the *Plaza del Palacio*, a covered terrace commanding an extensive view over the fertile district of La Vera and the moors of Estremadura to the Sierra de Guadelupe; the *Bedroom* in which the emperor died; the *Puente* leading from the gallery to the garden: and the pavilion named the *Cenador de Belen*. Other features of interest are the old sun-dial, the venerable walnut-tree near the entrance, and the stone horse-block used by the emperor.

Another bridle-path leads from Yuste to (22 M.) *Plasencia* (p. 486), but the traveller will find it difficult to get either mule or guide.

FROM NAVALMORAL TO TRUJILLO, 45 M. The road leads to the S.W., viâ (9½ M.) *Almaraz*, to (12½ M.) the *Tagus*, which it crosses by an imposing bridge, erected in 1552. The larger of the two arches is 160 ft. in height and 140 ft. in span. Thence we ascend viâ (13 M.) *Lugar Nuevo* to the *Sierra de Miravete* and descend again to (28 M.) *Jaraicejo*. Farther on we cross the *Almonte* by a fine bridge and pass (40 M.) *Carrascal*.

45 M. **Trujillo** (1590 ft.), a high-lying town with 12,250 inhab., was the Roman *Turgalium* and now consists of the old town, the new town, and a Moorish castle restored by the French. It was the birthplace of the herd-boy *Francisco Pizarro* (ca. 1478-1541), the conqueror of Peru, and of several others of the Conquistadores, who used the wealth amassed in Peru to erect large palaces here. Adjoining the town-gate is a tower said to be of Roman origin. The Gothic church of *Santa Maria la Mayor* contains the tomb of Diego Garcia de Paredes, the 'Samson of Estremadura', who was born here in 1466 and died at Bologna in 1534. — The most notable of the other churches are *San Martin*, *Santiago* (with a Gothic retablo and a statue of St. James, the tutelar of the town, by *Gregorio Hernandez*), and *Santa Maria de la Concepción*, with the tomb of Pizarro. The most interesting private houses are the *Palace of the Duque de San Carlos* (fine patio), that of the *Conde del Puerto* (large staircase), and the *House of Pizarro*, in the Plaza Mayor.

From Trujillo a ROAD leads to the S.E. over the *Sierra de Marchaz* into the basin of the Guadiana and (11 M.) *Conquista*, once an estate belonging to Pizarro. Farther on is (15½ M.) *Zorita*, beyond which we keep to the E., skirting the S. slope of the *Sierra de Guadalupe*, to (27½ M.) **Logrosan**, a town with 4230 inhab., in the valley of the *Pollares*, an affluent of the Ruecas. Geologists will be interested here in the presence of phosphate of lime in the quartzite slate, a unique instance in Europe. It is worked like the seam of a mine. Logrosan itself, like Trujillo, lies upon granite, which has been upheaved through the slate.

From Logrosan a bridle-path leads, viâ (6 M.) *Cañamero*, to (15½ M.) Guadalupe, a small town (3200 inhab.), situated in the valley of the *Guadalupejo*, on the S.E. slope of the Sierra de Guadalupe. Its suppressed CONVENTO DE LOS JERÓNIMOS, founded by Alfonso XI. in 1389, was one of the richest monasteries in Spain. The building, in the plaza, resembles a castle. Adjoining the vestibule are the *Sagrario*, with the votive chains of Christians freed from slavery, and the *Chapel*, containing the 'Virgen de Guadalupe', a figure of the Madonna said to have been carved by St. Luke. It was presented by Pope Gregory the Great to Archbp. Leander of Seville, was hidden away during the Moorish period, and found again at Guadalupe by a shepherd in 1330. In another chapel is a representation of the council held here in 1415. — The Gothic **Church* is very imposing, though the effect is somewhat marred by the over-massive coro. The latter has a superb reja by *Francisco de Salamanca* and *Juan de Avila*. The Renaissance retablo in the capilla mayor is by *Juan Gomez de Mora*, the marble decorations are by *Juan Bautista Semeria* and the Swiss *Bartolomé Abril*. To the left of the entrance is the tomb of the architect *Juan Alonso*. The Capilla de los Cuatro Altares contains statues of *Prince*

Dionisio of Portugal, son of Peter and Inez de Castro (p. 564), and his wife *Johanna*. The tombs of *Henry IV. of Castile* and *Constable Alonso Velasco* are also interesting. — The **Sacristía* passes for one of the most beautiful in Spain; it contains eight *Scenes from the life of St. Jerome by *Zurbaran*. — There are two *Cloisters*, one in the Gothic style, the other, with its charming well-house, in the Moorish style.

Railway to Lisbon. The next station beyond Navalmoral is (131 M.) *Casatejada*. We traverse large forests of oak and black fir, approach the Tagus, and finally pass to the N.W. into the sandy, cistus-clad valley of the *Tiétar* (p. 484), crossing that river at (142 M.) *La Bazagona*. — We then ascend to the N.W., past (151 M.) *Malpartida de Plasencia*, to the desolate mountain-plateau of Plasencia, also overgrown with gum-cistus. To the S. we have a distant view, across the Tagus, of the mountains of *Guadalupe*, *Marchaz*, and *Montanchez*; to the N. the view is somewhat limited.

156 M. **Plasencia.** — The **Railway Station** *(Empalme)* lies 6 M. to the S. of the town; omnibus 1½ p. — Station of *Plasencia Ciudad*, see p. 171. — **Hotels.** *Posada de las Tres Puertas*, *Parador Nuevo*, both unpretending.

Plasencia, founded in 1189 by Alfonso VIII. of Castile and named by him *Ut Deo Placet*, was created the see of a bishop in 1190 and is now a town of 8350 inhabitants. It was the home of the parents of Columbus, who emigrated hence to Genoa. The town is on the right bank of the *Jerte*, a tributary of the Alagón, and, like Toledo, lies on the top of a rocky promontory cut out by the river from the granitic mountains. The gorge to the W., with its numerous mills, is especially imposing. Three bridges, each with seven arches, connect Plasencia with the left bank of the Jerte. The double line of walls, with its 68 towers, dates from the time of Alfonso VIII. Round it now runs a promenade, affording a series of magnificent views; the best is on the N.E. side, where the Alcázar once stood and where the 53 arches of the *Aqueduct* recall the monumental works of the Romans.

The Cathedral, built about 1498 but left unfinished and marred by incongruous later additions, has an overloaded façade in the plateresque style. In the N. transept is the beautiful *Puerta del Enlosado*, with portrait-medallions and the armorial bearings of Charles V. and the Carvajals.

The elaborately decorated Interior contains many handsome monuments. The capilla mayor is by *Juan de Alava*, *Diego de Siloe*, and *Alonso de Covarrubias*, and its superb reja is by *Juan Bautista Celma* (1604). The silleria, by *Rodrigo Aleman* (1520), is distingnished for its elaborate treatment and the secular character of many of its subjects. The retablo has a fine relief of the Assumption by *Gregorio Hernandez* (1626). — The *Sacristía*, with a good Renaissance portal, contains an image of the Virgin, which is publicly exhibited on Aug. 15th.

In the church of *San Nicolás* is the tomb of *Bishop Pedro de Carvajal*; in the church of the *Monjas de San Ildefonso* is that of *Cristóbal de Villalba*. — The Casa de las Bóvedas, in the Plazuela de San Nicolás, dates from 1550 and now belongs to the *Marqués de Miravel*. It possesses a beautiful patio and some paintings of the

wars of Charles V., while some Roman antiquities from Caparra (see below) are stationed on the terrace.

The promenade on an island in the Jerte, to the E. of the town, is a favourite resort.

From Plasencia to *Salamanca*, see p. 170.

From Plasencia to Ciudad-Rodrigo (p. 171), about 70 M., bridle-path following the old route from Merida to Salamanca, popularly known as 'El Camino de la Plata'. The path leads to the N. to the *Ventas de Caparra*, occupying the site of the Roman *Capera*, and still retaining a few antiquities. The path then leads via *Granadilla* and *Herguijuela* into the *Tierra de las Jurdes* and the *Tierra de las Batuecas*, two districts abutting on the *Sierra de Gata*.

The Jurdes form a wild hilly district of about 80 sq. M. in extent, consisting of limestone, granite, and Silurian strata. There are neither roads nor bridges. The inhabitants (about 4000) live in cave-like dwellings, partly dug in the ground and partly constructed of wood and stone. They stand on a very low plane of cultnre and have few priests or teachers. The name of the district is derived from the numerous wild swine (Basque *jurdes* or *hurdes*).

The Batuecas form another isolated, rocky waste, abont 24 sq. M. in area and intersected by huge ravines. In 1494 a Frenchman discovered a miracnlous image of the Virgin in the *Peña de Francia*, and a Carmelite convent, like that of Montserrat, was erected on the spot. It has, however, long been abandoned. The Batuecos are considered coarse and stupid, and to speak of a Spaniard as '*criado en las Batuecas*' ('brought up in the Batuecas') is highly insulting.

The RAILWAY now turns at right angles to the S.W. and traverses a dreary plateau; to the right rises the Sierra de Gata (see above). — Near (165 M.) *Miravel* is a ruined castle that formed a frequent bone of contention in the Moorish wars. Two tunnels pierce the slaty rocks of the *Sierra de Cañaveral* (1650 ft.). — 176 M. *Cañaveral.* — 186 M. *Garrovillas;* the little town (610 ft.), with 5000 inhab. and many cloth-mills, lies 2 M. to the W. — We cross the Tagus by an eight-arched bridge, 400 yds. long. To the left, in the river, are the remains of the *Puente de Alconétar*, a Roman bridge, which the Moors destroyed in 1232, along with the town of the same name, when fleeing before Alfonso IX. of Leon.

The train ascends on the high S. bank of the Tagus, describing two wide curves in the delta enclosed by its affluents, the *Almonte* and the *Araya.* We thread four tunnels and cross two bridges over the *Arroyo de Villoluengo.* — 193 M. *Casar de Cáceres* is known for its boots and tanneries.

204 M. **Arroyo de Malpartida** *(Buffet)*, a station serving the small towns of *Arroyo del Puerco* (see below; W.) and *Malpartida de Cáceres* (E.), is the junction of a branch-railway to *Cáceres* (and *Mérida;* see pp. 488, 489).

FROM ARROYO DE MALPARTIDA TO ALCÁNTARA, 29 M., diligence at night. — The good but uninteresting road leads towards the N.W. 1¼ M. *Arroyo del Puerco*, with the celebrated *Santuario de Nuestra Señora de la Luz;* 13½ M. *Navas del Madroño;* 24 M. *La Mata de Alcántara.*

29 M. **Alcántara** (390 ft.; *Posada Nueva*, very primitive) is a quaint-looking town of 3200 inhab., perched on the lofty S. bank of the Tagus. It is famous for its Roman bridge (Arab. *al-kántara*) and for the knightly Order

of Alcántara. This order, dedicated to St. Benedict, was originally established in 1176 in the fortress of *San Julian de Peral* near Ciudad-Rodrigo, to defend the frontier against the Moors, but it was transferred in 1218 to Alcántara, where it acquired great wealth and repntation. In 1495 the dignity of Grand Master was made an appanage of the crown. The Gothic church of *Santa Maria de Almocóbar*, built in the 13th cent. on the site of a mosqne, contains the tombs of the Grand Masters. The church of the ruined *Convento de San Benito*, built by *Pedro de Larrea* in 1506, has five pictures by *Morales*. Among its interesting tombs are those of Francisco Bravo (in a chapel built by Pedro de Ibarra in 1550), Diego de Santillana (1503), and Nicolás de Ovando (1511), as well as several in tbe old cloisters.

The famous **Bridge, one of the wonders of Spain, built in 105 A.D. by eleven Lusitanian communities, strides across the Tagns to the N.W. of tbe town in six majestic arches. It is made wbolly of granite, witbout the use of mortar; its length is 616 ft., its width 26 ft. The two middle piers are about 190 ft. high, and the two middle arches have a span of 50 ft. The usual depth of the water is 37 ft., but in time of flood it is sometimes piled up in the narrow gorge to a heigbt of 180 ft. In the middle of the bridge is a fortified gateway 36 ft. high — a frequent feature in Roman bridges. One of the smaller arches was destroyed in 1213 and restored by Cbarles V. (1543). The second arch from tbe N. bank was blown up by the British in 1809 and by the Carlists in 1836, but the entire bridge was thoroughly restored in 1860 by the architect *Al. Millain.* — At the end of the bridge, on the left bank, stood a small Roman *Temple* (in antis; without columns), dedicated to Trajan and to other deified emperors. The 12-line inscription on the architrave, in honour of Caius Julius Lacer, the architect, disappeared at tbe end of the 17th century. No Roman town ever existed on this spot.

From Alcántara we may ride to tbe S.W. to *Membrijo* and drive thence to *Valencia de Alcántara* (see below).

Beyond Arroyo de Malpartida the railway crosses the *Salor* (p. 489). To the left of (215 M.) *Aliseda* stretches the *Sierra de San Pedro* (p. 489), across the steep N. outliers of which our line ascends. To the right of (227 M.) *Herreruela* is the *Sierra de Carbajo.* — 242 M. *San Vicente.* We now descend to —

249 M. **Valencia de Alcántara** *(Buffet)*, with the Spanish custom-house (carriages changed), a frontier-fortress with 9276 inhab. and many relics of the Moorish period. The church of *Roqueamador* is an interesting edifice of the 14th century.

The Portuguese railway, which begins here, runs on Lisbon time (see p. xvii). The small river *Sever* forms the frontier.

259 M. **Marvão**, an unimportant place in a desolate hill-district at the E. base of the *Serra de São Mamede* (3330 ft.), has the Portuguese custom-house (money changed). — We descend, over a slope strewn with granite blocks, to (275 M.) *Castello de Vide*, the Portuguese frontier-fortress, connected by a good road with Portalegre (p. 504). — We cross the curious plateau of *Alemtejo* (p. 539). 287 M. *Peso;* 298 M. *Cunheira.*

305 M. *Torre das Vargens*, and thence to *Lisbon*, see p. 504.

From Arroyo de Malpartida (p. 487) to Cáceres, $10^1/_2$ M., branch-railway in $^3/_4$ hr. (fares 2 p. 45, 1 p. 65, 1 p. 25 c.). — The only intermediate station is (9 M.) *Las Minas*, with large phosphorite mines.

10½ M. **Cáceres** (1545 ft.; *Fonda del Comercio, Fonda de Antonio Sanchez*), the capital of a province, is the ancient Roman *Colonia Norba Caesarina.* Pop. 15,400. The old town, with its large mediæval palaces, lies upon a hill, girt with imposing walls, towers, and gates, including the *Arco de la Estrella.* The new town lies on the lower slopes of the hill. — The Gothic church of *Santa Maria la Mayor* contains the tombs of the Figueroas, Paredes, and other families, and a large retablo by *Guillen* (1556), with scenes from the lives of Christ and the Virgin Mary. The Gothic church of *San Mateo*, built by *Pedro de Ezquerra* on the site of a mosque, occupies the highest point of the old town and has a fine tower. Inside is the tomb of the Marqués de Valdepuentes. The chief points of interest in the once Mozarabic (p. 137) church of *Santiago* are the reja (1563) and the 'Paso de Jesús Názareno' (foot-print of Jesus), which attracts numerous devout worshippers. — Among the domestic buildings of the old town are the *Casa de las Veletas*, once the Alcázar and now the Audiencia; the *Casa de los Golfines*, with its beautiful façade; the palace of the *Count de la Torre Mayoralgo*, containing an ancient statue of Diana; the *Casa del Conde de Adanero;* and the *Casa de los Carvajales*, now the Diputación Provincial. — A few ancient statues have been placed in the acacia-shaded *Plaza Mayor* or *de la Constitución*, the focus of the new town. — To the S.E. of the town is the high-lying *Santuario de Nuestra Señora de la Montaña.*

Close to the town, on the Merida and Salamanca road (p. 493) lay the *Castra Caecilia* and *Castra Servilia*, two Roman camps. They have nothing to do with the name 'Caceres', which is a Romance transformation of the Arabic 'los Alcazares'.

From Cáceres to Mérida, 46 M., railway (two trains daily) in ca. 3 hrs. (fares 10 p. 35, 7 p. 80, 5 p. 20 c.). — The train runs towards the S. 2 M. *Empalme de las Minas.* We cross the *Salor.* 4½ M. *Aldea del Cano.* Farther on we cross the *Sierra de San Pedro*, the watershed between the Tagus and the Guadiana, and then descend to (24½ M.) *Carmonita.* — 32 M. *Carrascalejo*, on the small river *Aljucén;* 41 M. *Aljucén* (p. 496). — 46 M. *Mérida*, see p. 492.

55. From Madrid to Badajoz *(Torre das Vargens, Lisbon)* viâ Ciudad-Real, Almorchón, and Mérida.

316 M. Railway (two trains daily) in 20-25 hrs. (fares 61 p. 20, 45 p. 90, 30 p. 60 c.; to *Lisbon* (496 M.) in 33-36 hrs. — The trains start from the *Estación del Mediodía* (p. 53). There are poor railway-restaurants in *Ciudad-Real*, *Almorchón*, and *Badajoz;* but it is well to be supplied with more appetizing viands than they can supply. — The journey through Lower Estremadura is tedious, but has to be taken by those who wish to see *Mérida* and *Badajoz.* — For the journey to *Toledo*, see p. 129; direct route to *Lisbon*, see p. 483.

From *Madrid* to (4½ M.) *Villaverde*, see p. 483. Our line now diverges to the right from the main line to Alcázar (RR. 36, 40). As far as (9 M.) *Getafe* (p. 322) we enjoy retrospects of Madrid and the Guadarrama Mts. — 14 M. *Parla* and (17½ M.) *Torrejón de Velasco*, both in a dreary district. In the foreground rise the *Montes de*

Toledo (p. 130); vines and olives begin to appear, and farther on are corn-fields. — 22½ M. *Yeles y Esquivias;* 30 M. *Pantoja y Alameda.* To the right are the curiously formed *Cerro de la Sacristana* and *Cerro de Arroyuelos.* Beyond (36 M.) *Villaseca y Mocejón* we cross the *Tagus.*

38 M. **Algodor** is the junction of the Castillejo and Toledo railway (pp. 129, 323).

Our line crosses the *Algodor* and ascends imperceptibly to the low E. spurs of the Toledo Mts., separating the basin of the Tagus from that of the Guadiana. — 51 M. *Almonacid* (2355 ft.), with an old Moorish castle; 53½ M. *Mascaraque.* — 56 M. *Mora*, with a ruined castle.

On the N. slope of the *Sierra de Yébenes*, 5 M. to the W. of Mora, lies **Orgaz**, a small town with an old castle dominating an extensive district. Near Orgaz are some large granite quarries.

Beyond (58½ M.) *Manzaneque* the train crosses the Sierra de Yébenes by the *Pass of Manzaneque* (2493 ft.) and then descends to (65 M.) *Yébenes*, in the valley of the Algodor. To the right lies the desolate *Dehesa de Guadalerzas*, beyond which rises the *Sierra de Pocito.* — 74 M. *Urda* is 3½ M. from the little town of that name, which lies to the E., at the foot of the *Calderina* (p. 347). — We cross the crest of the Calderina and descend to the basin of the Guadiana. — 83 M. *Emperador;* 94 M. *Malagón.* Beyond (96½ M.) *Fernán Caballero* we cross the *Guadiana* by a four-arched bridge.

107 M. **Ciudad-Real** (2073 ft.; *Hôtel Pizarroso*, Calle de la Paloma 15; *Fonda de Baltasar García; Fonda de Miracielo; Rail. Restaurant*), founded by Alfonso the Learned in 1252 under the name of *Villarreal* and rechristened by John VI. in 1420, is now an impoverished provincial capital, with 14,770 inhabitants. It lies in the midst of a plain watered to the N. by the Guadiana and to the S. by its tributary the *Jabalón.* — From the railway-station, lying to the S.W. of the town, we pass through the *Puerta de Alarcos* into the Calle de Postas, from which the third side-street to the left (Calle de la Vírgen) leads to the *Paseo del Prado.* Here stands *Santa Maria del Prado*, a huge Gothic church, without aisles, dedicated to the tutelar of the town. Its main features of interest are the coro, the organ, and the retablo by *Giraldo de Merlo* (1616; with scenes from the life of Christ and an image of the Virgin). — The *Puerta de Toledo*, at the N. end of the town, is in the Mudéjar style.

The pilgrimage-church of *Nuestra Señora de Alarcos*, 7 M. to the W. of Ciudad-Real, occupies the site of the town of Alarcos, which was destroyed by the Almohades in 1195, after their defeat of Alfonso VIII.

From Ciudad-Real to *Manzanares*, see p. 347.

The RAILWAY crosses the Jabalón. — 117 M. *La Cañada;* 121 M. *Caracuel;* 127 M. *Argamasilla de Calatrava*, on the W. margin of the *Campo de Calatrava.* — 131 M. *Puertollano* (2345 ft.) is also the station for *Almodóvar del Campo*, to the N.W. Rich seams of coal occur in the vicinity. — The line turns to the W.,

ascends the valley of the *Jaraicén*, reaches its culminating point (2420 ft.), and then descends to (142 M.) *Veredas.*

From Veredas the *Puerto de Veredas* leads to the S. over the mountains to the **Valle de la Alcudia**, a royal demesne 47 M. long and 7½ M. broad, used as pasturage for 300,000 migratory sheep (p. 482).

We now descend into the *Val de Azogues* ('quicksilver valley'), with the richest quicksilver mines in Europe, if not in the world. 152 M. *Caracollera*, with the *Pozos de Valdeazogues.*

168 M. **Almadenejos y Almadén.** *Almadén de Azogue*, a clean and prettily situated town (7400 inhab.), with a Moorish castle and two mining academies, 6 M. to the N.W. of the railway, owes its importance to its valuable quicksilver mines. *Almadenejos* is a colony of miners' cottages on the railway.

The MINES of Almadén (Arab. *al-ma'den*, mine) were worked by the Romans and the Moors, and from 1525 to 1645 they were leased to the Fuggers of Augsburg. The present mines, belonging to government but partly in pledge to the Rothschilds of London, have been worked since the end of the 17th century. They consist of twelve stages or galleries, the lowest of which is about 1125 ft. below the surface. The mercury is found embedded in graywacke, slate, and quartz, either as virgin ore *(azogue vírgen)* or as red cinnabar; a grey variety of ore is known as *frailesca*. In 1898 about 1600 tons of pure metal were produced. — The distilling furnaces lie at the foot of the hill.

Between (178 M.) *Chillón* and (181 M.) *Pedroches* the train crosses an iron bridge spanning the gorge of the *Guadálmez*, quits New Castile, and temporarily enters the Andalusian province of *Cordova.* — 190 M. *Belalcázar.* The small town, with a ruined castle of the Knights of Alcántara (1145), lies 5 M. to the S., in the N. part of the *Pedroches*, a plateau 630 sq. M. in extent, forming the gentle N. slope of the Sierra Morena. The surface is covered with crops, oak-woods, and cistus-heaths, and is strewn with blocks of granite from the formation below the soil. — We cross the *Zújar.* 201 M. *Cabeza del Buey* is the first station in Estremadura.

204 M. **Almorchón** *(Rail. Restaurant)*, an unimportant place with the remains of a Moorish castle, is the junction of a branch-railway to *Bélmez* and Cordova (p. 349). To the S.W. rises the *Sierra del Pedroso;* to the N. (right) lies the *Ermita of the Virgen de Belén.*

Castuera (219 M.), *Campanario* (231 M.), and *Magacela* (238 M.) lie on the S. and W. margins of the *Serena*, a semicircular district bounded on the N. by the Guadiana and backed by the isolated summits of the *Sierra Pela*, the *Sierra de Guadalupe*, and the *Sierra de Montanchez.* The Serena, which is now the property of the crown, has for ages been an excellent feeding-ground for the migratory sheep (p. 482).

As we approach the Guadiana, the soil becomes more fertile. — 243 M. *Villanueva de la Serena* (820 ft.), a town of 11,730 inhab., the fine huerta of which produces excellent red wine and water melons *(sandías).* — 247 M. *Don Benito*, a prettily situated town of 15,860 inhab., founded in 1477, is also famous for its melons. —

The train runs towards the W. on the left bank of the Guadiana, but at some distance from the river. We cross the *Ortigas*.

251 M. *Medellín*, the *Metellinum* of the Romans, was the birthplace of *Hernán Cortés* (p. 478), whose house is still shown. The poor-looking town lies on the slope of a hill crowned by a castle (view). The Guadiana is here spanned by a bridge, 456 yds. long.

We cross the *Guadamez* and pass four small stations. We then cross the Guadiana by an iron bridge, 600 yds. long, supported by 11 piers. To the left is a hill with dislocated strata of slate, surmounted by a castle. — 272 M. *Don Alvaro*. Large corn-fields, rosemary, olives, and opuntia cover the ground. We follow the right bank of the Guadiana towards the N.W., pass the new aqueduct of Mérida (p. 493), and then see to the right the arches of the Roman aqueduct (p. 493).

279 M. **Mérida** (640 ft.; *Fonda del Leon*, pens. 5 p., dirty; *Fonda de Diego Segura*), a poverty-stricken town with 10,890 inhab., lies on a low range of hills on the right bank of the Guadiana. Its Roman structures, though for the most part in poor preservation, are numerous. They may be visited in half-a-day (guide 2-3 p.).

Mérida, founded in B.C. 23 as *Augusta Emerita* by the Roman legate *Publius Carisius*, was made the capital of Lusitania and soon acquired such prosperity that it was somewhat grandiloquently called the 'Spanish Rome'. In addition to the large public buildings, constructed almost solely of granite, there are numerous ancient fragments immured in the modern houses. Merida was also the metropolis of the Visigothic Lusitania, and the Chronicle of the Cid describes it as having 84 gates, 5 castles, and 3700 (?) towers. In 713 it was taken by the Moors under *Mûsa*, after a series of desperate contests; and thereafter was governed by Walis, who repeatedly formed small Berber states here and generally succeeded in maintaining their independence, even as against the mighty Caliphs of Cordova. Of this new period of prosperity the Moor *Rasis* writes that 'no man on earth can describe the wonders of Mérida'. After its reconquest by Alfonso IX. of Leon in 1228, Mérida, of which the archbishopric had been transferred to Santiago de Compostela in 1129, was handed over to the Knights of Santiago and soon sank into a state of decay. The present town covers only a small part of the area of ancient Mérida, and thus most of the important Roman buildings are beyond its limits.

The centre of the town is the Plaza Mayor or *Plaza de la Constitución*, which is surrounded by arcades. Near it, to the W., are the church of *Santa Maria* and the small *Archaeological Museum*. To the E. is the *Casa del Duque de la Roca*, built in the Mudéjar style in the 16th cent., and incorporating some Roman remains. — To the N. of the plaza is the *Casa del Conde de los Corbos*, in which are immured 40 columns of the Roman *Temple of Diana*, about 35 ft. high. A few yards off is a Triumphal Arch, 43 ft. in height, now named the *Arco de Santiago* and robbed of its marble facing.

To the N.E. of the town, near the railway-station, are the church and convent of *Santa Eulalia*, said to have been founded in the 4th century. The *Horno de Santa Eulalia*, built about 1612 with the relics of the Roman *Temple of Mars*, is piously believed to mark the site of the oven in which the infant martyr (b. 292) was roasted.

To the S. of the Plaza Mayor, amid the orchards on the bank of the Guadiana, stands the ALCÁZAR, originally a Roman building expanded by the Moors in 835, and afterwards converted into a convent, *El Conventual*, by the Knights of Santiago. It is now in private hands. The gardener (fee 1/2-1 p.) shows some ancient remains in a court and an interesting Roman (?) draw-well, with marble lining and a double flight of steps descending to the water. The outer wall affords a good view of the Roman bridge and of the stream. In the vestibule of the gardener's lodge are curious zoological paintings of the 18th century. — The new and rapidly growing *Provincial Museum*, in the former convent of *Santa Clara*, contains interesting Roman sculptures and inscriptions.

The chief lion of Mérida is the *ROMAN BRIDGE, which crosses the Guadiana in 64 arches; it is 1/2 M. long, 33 ft. high, and 21 ft. wide. It was probably built under Emp. Augustus, was restored in 686 by Sala, the Visigothic Duke of Toledo, and was again renewed and strengthened by Philip III. (1610). Some of its arches were blown up in 1812, during the siege of Badajoz, to hinder the French advance from Andalusia; and it suffered considerable damage from inundations in 1860 and 1877. On a sandbank to the S.E. is *El Tajamar*, a Roman structure to protect the piers of the bridge in flood. — To the N.W. is the bridge of the Seville railway (p. 496).

To the N.W. of the town, beyond the railway, lie the scanty remains of the Roman *Forum*, beyond which are those of the *ROMAN AQUEDUCT, now called *Los Milagros*. The latter consists of 37 piers, about 85 ft. high, and 10 arches, rising in three tiers and built of brick and granite. — A little to the N. is another ROMAN BRIDGE, 160 yds. long and 26 ft. wide, by which the Roman road to Salamanca crossed the small river *Albarregas (Alba regia)*.

The Madrid road, to the E. of the town, leads to the less ancient *Aqueduct*, with its 140 arches. A little to the S.E. of this, in the marshy floor of the valley, are traces of the *Circus Maximus*, which was 484 yds. long and 118 yds. broad. — By following the aqueduct to the S.W. we reach the very scanty remains of the *Amphitheatre*, adjoining which is the *ROMAN THEATRE, known as *Las Siete Sillas* from the seven divisions of the seats. Its walls are of astounding thickness. A fine view of Mérida is enjoyed from the uppermost rows. — Farther on in the same direction is the so-called *Baño de los Moros*, probably the remains of a Roman *Naumachia*.

About 3 M. to the N. of Mérida lies the **Lago de Proserpina** or *La Charca de la Albuera*, an enormous artificial basin or tank, constructed by the Romans, with towers *(bocines)* containing stairs descending to the water. — There is a similar reservoir at *Trujillanos*, 6 M. to the N.E., on the road to Trujillo (p. 485); this is named *La Albuera de Cornalvo*, and is doubtless of Roman origin also.

From Mérida to *Cáceres* and *Arroyo de Malpartida*, see pp. 489, 488; to *Zafra*, *Tocina*, and *Seville*, see R. 56.

Beyond Mérida the train crosses the *Albarregas* (p. 493) and at (283 M.) *Aljucén* the stream of that name. Here the line to Cáceres

diverges to the right. In the foreground appears the *Sierra de las Víboras*, infested, like the Sierra de Montanchez, by numerous vipers, which are eaten by the pigs and are said to give their flesh an excellent flavour. To the left extends the grain-growing *Vega del Guadiana.* — Beyond (288 M.) *Garrovilla* we cross seven bridges over the various arms of the *Lacara.* — 294 M. *Montijo*, from which the Empress Eugénie took her title of Countess of Montijo.

To the S. of Montijo lies *Puebla de la Calzada*, the parish-church of which contains ten scenes from the Passion by Morales.

305 M. *Talavera la Real*, a small place on the S. bank of the Guadiana. Beyond the *Guévora*, a stream descending from the Serra de São Mamede (p. 488), we obtain a good view to the left of Badajoz, rising over the S. bank of the Guadiana. The train skirts the N. side of the *Cerro de San Cristóbal*, with the fort named below.

316 M. **Badajoz.** — The **Railway Station** (*Restaurant*, D. 3½ p.) lies 1 M. to the N.W. of the town, on the W. side of the Cerro de Cristóbal. *Omnibuses* meet all trains. — *Hôtel Central*, Campo de San Juan.

Badajoz (510 ft.), the capital of a province, the see of a bishop, the seat of the Captain-General of Estremadura, and a strong frontier fortress, is a town of 28,900 inhab., owing its importance to its position on a low range of hills, which the Guadiana has penetrated between the castle-hill on the left and the Cerro de San Cristóbal on the right. It is surrounded by a rampart with eight bastions and four small forts: *San Roque* and *Picurina* to the E. (beyond the little *Rivillas*), *Pardaleras* to the S., and *San Vicente* to the W. On the right bank of the Guadiana it is farther protected by a tête-de-pont and the strong *Fuerte de San Cristóbal.*

Badajoz is not mentioned in Roman antiquity. After the fall of the Caliphate of Cordova, the *Beni al-Aftas* or *Aftassides* established a small independent kingdom at '*Badalioz*'. This, however, was overthrown by the *Almoravides* (p. 354) in 1094, eight years after their defeat of Alfonso VI. of Castile at Sacralias or Sallaca, near Badajoz. *Alfonso I.* of Portugal occupied the place in 1168, but its final deliverance from the Moors was effected by *Alfonso IX.* of Leon in 1229. As the 'key of Portugal', Badajoz plays an important rôle in modern history. It was besieged by the Portuguese in 1660 and by the Allies in the War of the Spanish Succession in 1705. The French made unsuccessful attempts to capture it in 1808 and 1809, and Soult succeeded in doing so in 1811 only by the corruption of *José Imaz*, the Spanish commander. The result was that Andalusia remained a year longer in the hands of the French. Wellington invested Badajoz in March, 1812, and its capture by assault on April 6th was one of the most brilliant achievements of the British army during the Peninsular War. The besiegers lost 5000 killed and wounded. Perhaps it is not too frivolous to remind the reader that Ben Battle 'left his legs in Badajoz's breaches'.

From the railway-station we enter the town by the granite PUENTE DE LAS PALMAS, completed in 1596 after a plan by *Herrera*, which crosses the river in 32 arches. It is 640 yds. long, 23 ft. wide, and 45 ft. high. At the town end is the embattled *Puerta de las Palmas.* The bridge has often been damaged by floods.

The Calle de Gabriel, beginning at the gate, is prolonged by the

Calle de Hernán Cortés, in which (right) is the *Palacio de la Diputación Provincial*, containing the small *Museo Arqueológico*. This street leads us to the Campo de San Juan or *Plaza de la Constitución*, the focus of the town, surrounded by the town-hall, a theatre, several cafés, and the cathedral.

The Cathedral of St. Juan is a massive, fortress-like building, erected about 1258 by Alfonso the Learned. The Renaissance façade, with a statue of John the Baptist, is of modern origin.

Interior. The effect is marred by the obtrusive position of the large Renaissance coro, with its fine *Silleria*. The painting of the Magdalen, ascribed to Van Dyck, is really by *Mateo de Cerezo*. The Capilla de Santa Ana contains two works by *Luis Morales* (1509-86), surnamed *El Divino*, who was a native of Badajoz; they have, unfortnnately, been retouched. Over the altar of the Capilla de los Duques is a Florentine relief of the Madonna (15th cent.). On the floor in front of it is the brass, probably by the Venetian *Alessandro Leopardi*, of Lorenzo Suarez de Figueroa, who died in 1506 as Spanish ambassador in Venice.

The Calle de San Juan leads from the N.E. angle of the plaza to the church of *La Concepción*, with two pictures by Morales. Farther on are the *Castillo* (view; adm. only by permit from the Capitania General) and the *Hospital Militar*, erected on the site of the Moorish mosque which was for a time used as a cathedral.

In the S.W. part of the town are the *Palacio Episcopal* (Calle de Moreno Nieto) and the *Plaza de San Francisco*, an attractive promenade. The *Cuartel de la Bomba* (cavalry barracks) on the S. side of this plaza occupy the site of the Moorish Alcazába.

From Badajoz to *Torre das Vargens* and *Lisbon*, see R. 57.

56. From Seville to Mérida *(Badajoz, Lisbon)* viâ Tocina and Zafra.

149 M. Railway (two trains daily) in 9¼-13¼ hrs. (fares 31 p. 70, 23 p. 5, 17 p. 30 c.); to *Lisbon*, 365 M., direct through-train in 16 hrs. Trains start from the *Estación de Córdoba* (p. 430). The only railway-restaurant *en route* is at *Zafra*, so the traveller should not forget a luncheon-basket. — This line is the direct route from Seville to Portugal for all who do not prefer the sea-voyage from *Cadiz* to *Lisbon* (comp. p. 471).

From *Seville* to (22 M.) *Tocina* (junction for Córdova), see p. 351. The train crosses the *Guadalquivir* by a bridge 550 yds. long and enters the valley of its N. tributary, the *Huerna*. — 24 M. *Tocina (Pueblo)*; 27½ M. *Villanueva de las Minas*, with valuable coal-pits. — We now cross to the right bank. 47 M. *Fábrica del Pedroso*, with large iron-mines, foundries, and forges.

53 M. *Cazalla de la Sierra*, a busy mining town, with iron foundries and 7400 inhab., prettily situated in the Sierra Morena. — The train quits the valley of the Huerna and beyond (60 M.) *Alanís* crosses the *Benalijar*. It then ascends, passing (68 M.) *Guadalcanal* (6250 inhab.), with its deserted lead and silver minese to the *Puerto de Sevilla* or *de Llerena*, where it crosses the frontier between Andalusia and Lower Estremadura in a tunnel 1100 yds.

long. — We now descend to the S.W., skirting the N.E. slope of the *Sierra de San Miguel*. From (76 M.) *Fuente del Arco* a branch-line runs to Peñarroya (43 M.; p. 350). 80 M. *Casas y Reina.*

84 M. **Llerena** (1863 ft.), a town of 6200 inhab., long in the hands of the Knights of Santiago after its recapture from the Moors (1241). The *Parroquia de la Granada*, a handsome Renaissance edifice, has a tower, 174 ft. high, erected in imitation of the Giralda of Seville. — We penetrate the spurs of the Sierra de San Miguel by three short tunnels. 90 M. *Villagarcía*, with a ruined castle; 95½ M. *Usagre y Bienvenida;* 100 M. *Matanegra.*

109 M. **Zafra** *(Posada de Pepe*; **Rail. Restaurant)*, a venerable town with 5900 inhab., the *Záfar* of the Moors, is picturesquely situated between the *Sierra de San Cristóbal* on the N. and the *Sierra de Castellar* on the W. Its Roman name is unknown. The energy of its inhabitants has won it the by-name of 'Sevilla la Chica'. Celebrated cattle-fairs *(Feria de San Juan* and *Feria de San Miguel)* are held here in June and October. — The chief point of interest is the Alcázar, a Gothic building on a lofty situation to the E., reached by the *Puerta del Acebuche.* This was the seat of the Figueroas, Dukes of Feria, now Dukes of Medinaceli. It was built by *Lorenzo Suarez de Figueroa* in 1437, and with its old towers and galleries affords an admirable example of a Spanish feudal palace. The patio was modernized in the 16th century. — The *Convento de Santa Maria* contains the tomb of Lady Margaret Harrington (1601), a lady-in-waiting of Jane Dormer (see below). In the *Convento de Santa Clara* is the tomb of Lorenzo Suarez de Figueroa, Count of Feria, and his wife Isabella de Meudoza (d. 1593); it was mutilated by the French in 1811. Here, too, is the tomb of Jane Dormer (d. 1612), the favourite maid-of-honour of Mary the Catholic of England and afterwards wife of the first Duke of Feria.

From Zafra to *Huelva*, see p. 479.

The railway now sweeps round to the N.E. Beyond (115 M.) *Los Santos de Maimona* it descends to the N. to (122 M.) *Villafranca de los Barros* (9930 inhab.), the first place in the fertile, but almost treeless *Tierra de los Barros.*

131 M. *Almendralejo*, a flourishing town with 12,000 inhab., contains a fine mansion of the *Marqués de Monsalud*, a diligent collector of local Roman antiquities, who has brought together an interesting museum of inscriptions, sculptures, and architectural fragments. — 138½ M. *Torremejia.* — Beyond (145 M.) *Calamonte* we cross the Guadiana by an iron bridge 385 yds. long, affording a view to the right of the Roman bridge (p. 493).

149 M. *Mérida*, see p. 492.

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I. Practical Hints.

The introductory remarks on Spain apply in the main to Portugal also. The arrangements of the RAILWAYS are similar, though order and punctuality are better observed. For railway-time, see p. xvii; for time-tables, see p. xv.

The Post Office *(Correio)* is modelled more on that of the other European nations; and in the larger towns letter-boxes *(caixas)* may be found at the street-corners. The postal rate for letters *(cartas)* within Portugal and Spain is 25 rs., for foreign countries *(para o estrangeiro)* 65 rs.; post-cards *(bilhete postal)* 10 and 25 rs.

Lisbon, Cintra, Bussaco, and Oporto possess excellent Hotels, some of them fitted up with great luxury. The tariff is usually from 1500 to 3000 rs. per day, but the first breakfast and table-wine are often extra. The déjeuner *(almoço)* is served during the whole forenoon, dinner *(jantar)* generally at 6 or 6.30 p.m. Tea *(chá)* or coffee is included in each meal without extra charge. The smaller houses patronized by Portuguese and Brazilians in the larger towns resemble the Casas de Huespedes of Spain; the stranger will generally find in them a want of order and cleanliness, while the cuisine is often miserable and the beds are hard as boards. The inns *(Hospedarías)* in the smaller towns and in the country can seldom satisfy even the most modest demands, but their charges are correspondingly low (average rate 1000 rs. per day, including wine). When attendance is not charged in the bill, it is customary to give gratuities of about 200 rs. in the larger hotels or 100-150 rs. in the country. Hotel omnibuses are unknown.

The Portuguese Language makes a somewhat unpleasant impression on the visitor from Spain on account of the comparative dulness of its tone and the numerous sibilant and nasal sounds. A knowledge of it is hardly necessary for a short visit. English, French, German, and Spanish are often spoken at the larger hotels, and French will usually do at a pinch in the towns generally.

The Currency (comp. the money-table before the title-page) of the country has been in a very unsatisfactory state since the national bankruptcy of 1892. Gold has wholly disappeared from circulation, and even the silver coins (50, 100, 200, and 500 reïs) are seldom met with. The usual circulating medium is paper money, in the form of notes for 50, 100, 500, 1000, 2500, 5000, 10,000, 20,000, 50,000, and 100,000 rs. There are also copper coins of 10 and 20 rs. — A sum of 100 rs. is named *tostão* (pl. *tostões*), 1000 rs. *um milreis*, 1000 milreis *um conto de reis*.

The Sights of Lisbon, Oporto, Coimbra, and other large cities are generally shown only at certain fixed hours, and access at other times is, as a rule, flatly refused. In smaller places, like Alcobaça,

† The Pronunciation usually gives the foreigner a good deal of difficulty. The Spanish *ll* and *ñ* (p. xii) are represented by *lh* and *nh*, while *ll* is pronounced much as in English. In the middle or at the end of a word *s* generally sounds like sh; *j* sounds like the French j in jour, *ch* like sh, *ç* like ss. The *til (tilde)*, or nasal accent (~), over a vowel has the same effect as the addition of n in French (*ã* = French an, etc.); in the case where two vowels occur together the nasal sound follows the second (*ão* = aon, *õe* = oen). Of the other vowel sounds *ei* is like a in fate, *em* like the French ain.

Batalha, and Thomar, the monuments of art are generally accessible all day long. A single traveller pays a fee of 30-100 rs., parties more in proportion.

PLAN OF TOUR, see p. xiii. Those who leave Portugal by sea must show a passport or some other satisfactory credentials.

The best TRAVELLING SEASON is April and the beginning of May or the late autumn. In summer the vegetation of S. and Central Portugal is scorched and browned by the perpetual blaze of the sun, while in winter and early spring there is too much rain, especially in the N. The rainfall diminishes as we proceed from the coast inland (Mafra 44 in. annually, Lisbon 26 in.) and still more as we proceed from N. to S. (Oporto 52 in., Coimbra 35 in., Lagos 20 in.). Snow, here called *chuva de neve* ('snow-rain')' falls almost nowhere except in the extreme N. and on the mountains. Frost occurs only in clear weather, when the wind blows from Spain (minimum temperature of Lisbon 29° Fahr., of the high-lying Guarda 20° Fahr.). Invalids may find the prevalent sea-winds, generally from the N.W. and W., a little trying in winter, but in summer they temper most agreeably the sultry heat of the coast (maximum temperature at Lisbon 102° Fahr., annual mean 60°). — In May, June, and autumn the forest-girdled mountain-resorts, such as Cintra and Bussaco, afford pleasant quarters, while from the middle of July to the middle of October the favourite resorts are the sea-bathing places of Estoril, Cascaes, Ericeira, Nazareth, Mattosinhos, Granja, and Espinho.

II. History and Geography.

Eis aqui, quasi cume da cabeça
De Europa toda, o reino Lusitano;
Onde a terra se acaba, e o mar começa,
E onde Phebo repousa no Oceano.

See, the head-crowning coronet is she,
Of general Europe, Lusitania's reign,
Where endeth land and where beginneth sea,
And Phœbus sinks to rest upon the main.

Camoens, *Lusiads* III. 20 (translation of *Sir R. F. Burton*).

The kingdom of *Portugal* has an area of 34,508 sq. M. and at the close of 1890 contained 4,660,000 inhab., nearly all of whom were Roman Catholics and about three-fourths illiterate. The 'Adjacentes' Madeira and the Azores have an area of 1237 sq. M. and a population of 390,000 souls, while the important Portuguese colonies in Africa and the E. Indies (Diu, Daman, and Goa) are about 772,000 sq. M. in extent. The national colours are blue and white.

In antiquity the country belonged to the Roman province of *Lusitania*. At a later date it was overrun by the Germanic tribes of the Vandals, Alans, Suevi, and Visigoths. In the 8th cent. the Moors invaded the district. Ferdinand I. of Castile conquered the N. part of the country about the middle of the 11th century. In 1095 the

Countship of Portugal', which took its name from the harbour (*Portus Cale*) at the mouth of the Douro (comp. p. 568), was granted by Ferdinand's successor as a hereditary fief to *Count Henry of Burgundy*, who had proffered his services against the Moors; and Henry's son, *Affonso I.*, assumed the regal title in 1139. The new kingdom early entered into intimate relations with England, especially in the reign of Affonso IV. (1325-57; comp. p. 512). In 1383 the male line of this house died out, and the Estates, in order to avoid a reunion with Castile, elected the Grand Master of the Knights of Aviz, a natural son of the last ruler, as king, with the title of *John I.* This sovereign married Philippa, daughter of John of Gaunt, and concluded the important Treaty of Windsor with England (1386). He was also the first foreign monarch to receive the Order of the Garter (1400). With him begins the heroic age of Portuguese history. After successful wars with Castile and the Moors, *Prince Henry the Navigator* (p. 552) aroused the public interest in voyages of discovery. Madeira was occupied in 1420, and the coast of Guinea was explored a little later. *Bartholomeu Diaz* rounded the Cape of Good Hope in 1486, and in 1498 *Vasco da Gama* discovered the sea-route to India. Brazil was taken possession of by *Pedro Alvares Cabral* about 1500. In 1510 *Affonso de Albuquerque* made important conquests in Hindostan and Indo-China. The reign of *Emmanuel I.* (1495-1521), surnamed 'the Fortunate', marks the zenith of the power of Portugal. Art also reached its highest point in his time (comp. p. 529).

The illegitimate Burgundian line also became extinct in 1580, and Portugal was incorporated with Castile, with which it had to share the results of the unfortunate struggle with the Low Countries. In 1640, however, the people placed the *Duke of Braganza* on the throne, as *John IV.* The new dynasty succeeded in maintaining the independence of Portugal against Spain, but the old glory was gone. The spendthrift policy of *John V.* (1706-50) impoverished the country in spite of the gold and diamond mines of Brazil. The famous Methuen Treaty (1703), though doubtless going far to assure the independent existence of Portugal, practically made it a commercial satellite of England. During the Napoleonic period Portugal united with Great Britain in fighting for the independence of Spain, and it was the base of the military operations by which the French were finally expelled from the Peninsula. After a long series of contests between the Miguelites and the Liberals, Portugal entered on a new era of comparative prosperity about the middle of the 19th cent.; but its recent financial difficulties have cast a heavy shadow on its fair prospects. The present king is *Carlos I.* (b. 1863), who married *Marie Amélie* of Orléans in 1886 and ascended the throne in 1889. His son and heir, *Luis Philippe*, was born in 1887.

There seems at first sight no adequate reason why Portugal alone of all the once independent kingdoms of the Iberian Peninsula should have succeeded in avoiding incorporation with the great

Castilian-Aragonese monarchy. Its mountains are continuations of the Spanish sierras. The *Mountain Terrace of N. Portugal* is connected directly with the Galician hills, which are outliers of the Cantabrian range (p. 2); the mountain-range separating Leon from Castile is prolonged to the ocean by the *Serra da Estrella* (6540 ft.), the *Montejunto*, and the *Serra da Cintra;* the mountains of *Algarve* form the last link of the Sierra Morena. The great central rivers of Spain, the *Douro*, the *Tagus*, and the *Guadiana*, all flow through Portugal to the ocean. But it is not without significance that these are nowhere navigable until beyond the gorges and rapids on the Portuguese frontier; none becomes a real artery of traffic until it has entered Portugal. The numerous harbours, and the far-western situation of Portugal tend to promote voyages of discovery and commerce with Transatlantic peoples.

No country has more natural variety than Portugal. On the coast we are impressed by the far-projecting promontories *(cabos)* of naked rock and by the ragged outlines of the islands. The lezirias of the Tagus and the lagoons of Aveiro recall the marshes of Holland; the huge dunes, which threaten to bury the W. coast under sand, resemble the 'Landes' of S. France or the 'Nehrungen' of E. Prussia. The mountains of N. Portugal and the Serra da Estrella attain an almost Alpine altitude; the rich wine-district of the Douro, with its terraces toilsomely wrung from the clayey soil, reproduces the rocky slopes of the Rhine. The district of Entredouro e Minho skirts the ocean like a great garden. The beautiful valley of the Tagus near Abrantes recalls the Elbe at Dresden. Lisbon vies in beauty of position with Naples. Coimbra, the Portuguese Athens, gazes down on the banks of the Mondego, famous in history and song. Oporto sits in majesty on the N. bank of the Douro.

In VEGETATION Portugal is the most peculiar and the richest land in Europe, and this vegetation is not divided into zones, as in Andalusia, but spreads its varied garb over the whole surface. Side by side grow the agave or century plant and the opuntia of Mexico, the pine of the N. and the eucalyptus of Australia, the camelia-tree of Japan and the maple, the juniper and the 'Portuguese' cypress *(Cupressus glauca, Lusitanica*, or *Atlantica)* from the Azores (where it is now extinct). Cork-trees, evergreen oaks, palms, poplars, limes, magnolias, and araucarias all flourish alike under the rays of a tropical sun, tempered by the cool breath of the sea. The indigenous flora is no less interesting, especially in late spring, when the meadows unfold their full luxuriance, and when the sides of the railway-embankments are covered with sedum (stone-crop), honeysuckle, and wild roses. Among the most characteristic and singular features are the huge moors of cistus, the yellow flowers of which alternate with rosemary, myrtles, and gaily coloured bulbous plants. In the higher-lying moors the characteristic variety is the gum-cistus *(Cistus ladaniferus)*, which expels all other vegetation

and forms the regular brushwood *(matto)* of Portugal. From the long-shaped evergreen leaves and from the large white flowers, each with a spot of dark-purple within, oozes a sweet-smelling gum. Wheat, maize, millet, rye, lupin, oats, and beans are cultivated throughout the whole country. There is scarcely a tree that does not produce some edible fruit, from the sweet oak (p. 325; Port. *azinheira*) and the carob-tree *(Ceratonia siliqua;* Port. *alfarrobeira)* up to the olive, the vine, the orange, and the fig. The charming variety of oranges known as 'mandarins' are highly prized. The figs are brought to premature ripeness by the ancient process called 'caprification' and have a wonderfully delicate flavour. The honey of Portugal is famous.

The SEA is not behind the land in fruitfulness. No fish-market in the world is richer than that of Lisbon.

Certain parts of Portugal show a high degree of CULTIVATION. Such are the province of Minho, the districts round Lisbon and Setubal, the vine-clad slopes of Estremadura and the Douro, and the hilly plateau of Algarve, with its luxuriant N. African vegetation. The greater part of the country, however, is very poorly cultivated. Most of Alemtejo, which once rivalled Sicily as a granary of Rome, has been allowed to fall out of cultivation and now forms an immense pasture for sheep and pigs. The few oases of tillage, such as Elvas, Evŏra, and Beja, serve but to heighten the general effect. In summer the shepherds migrate to the Serra da Estrella, where their savage dogs protect the flocks from the wolves. The wool is used in the factories of Portalegre and Covilhã.

In the INHABITANTS, originally of Iberian and Celtic stock, the mixture of races is still very perceptible. In the S. the Moorish type prevails, while the peasants of the N. mountains not unfrequently suggest a Germanic element. The negroes and mulattoes that are so numerous in Lisbon are a feature due to the extensive colonial system of Portugal. — As a rule the Portuguese are modest and courteous in their bearing.

The comparative humanity of the Portuguese is especially noticeable in the **Bull Fights**, which are much less gory than in Spain. As there, the drama begins with the entrée of the gaily dressed bull-fighters. The *Cavalheiro* (Span. *Picador*), dressed in the old Portuguese court-dress with a three-cornered hat, first exhibits the paces of the ancient Spanish manège, then begs from the *Presidente da Praça* permission to begin the combat, and finally salutes the public *(as cortezias do cavalheiro)*. The procession then leaves the ring, and the cavalheiro re-appears alone, mounted on a less showy steed. At the sound of a trumpet the bull, the horns of which are guarded by leather 'buttons', is allowed to enter the arena. The rider engages him with a long lance *(farpa)*, while the *Capinhas*, so called from the *capa* worn over the shoulder, and resembling the Spanish *Banderilleros* in their dress, tease him with their gaily-coloured cloaks and when necessary protect the horse and rider. After the cavalheiro has left the ring, the capinhas continue the combat with shorter lances *(bandarilhas)*. Sometimes the killing of the bull is then simulated by an *Espada* with a wooden sword. When the bull is somewhat exhausted comes the turn of the *Moços de Forcado*, men with round hats and thickly-padded leather breeches, whose function it is to face the bull, and leap from in front

between his horns. Serious injuries are by no means unknown in this part of the sport. Finally the bull is led from the ring by trained oxen.

The most characteristic industry of Portugal, inherited from the Moors and still practised with success in Lisbon and Oporto, is the manufacture of **Porcelain Tiles** (azulejos, p. xl), with which the walls of houses, and even of churches, are adorned both within and without. At first these tiles were used in ribbon-like patterns similar to those of Granada and Seville, but a freer use of Renaissance forms was developed in the 16th cent., while in the 17-18th cent. regnlar mosaic pictures came into vogue.

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57. From Badajoz to Lisbon viâ Torre das Vargens and Entroncamento.

180 M. RAILWAY (two trains daily) in 11-12 hrs. (fares 5750, 4470, 3200 rs.). Luggage is examined and money may be changed at *Elvas* (in the reverse direction at *Badajoz*, p. 494). Our line unites with that from Upper Estremadura (R. 54; carriages changed) at *Torre das Vargens* (p. 504), and with that from Oporto and Pampilhosa (R. 64) at *Entroncamento* (p. 505; carriages changed). — There is a railway-restaurant at *Entroncamento*, and buffets at *Elvas*, *Portalegre*, *Torre das Vargens*, and *Abrantes*.

On this journey every traveller will be struck by the contrast between the dry climate of the central Spanish plateau and the moist, oceanic climate of Portugal. This is perceptible even at Elvas, but still more as we pass from the highlands of Alemtejo into the smiling valley of the Tagus.

Badajoz, see p. 494. — The train runs to the W. over the treeless plain of the *Guadiana* and crosses (4½ M.) the frontier brook of *Caia*, which descends from the *Serra de São Mamede* to the N.W.

10½ M. **Elvas** *(Hôt. Central; Hôt. Elvense)*, the *Balesh* of the Moors and the *Yelves* of the Spaniards, is a town of 10,500 inhab., finely situated on a mountain-side, dominated on the S. by *Fort Santa Lucia* (1200 ft.) and on the N. by *Fort Nossa Senhora da Graça* (1270 ft.), also known as the *Forte de Lippe*, from the *Gran Conde William of Schaumburg-Lippe*, commander of the Portuguese army in 1762-64. Elvas was taken from the Moors by Leon in 1166, and by the Portuguese in 1200 and 1226. It has been the see of a bishop since 1570 and the strongest fortress of Portugal since 1642. The Spaniards besieged it in vain in 1658 and 1711. The groves of olives and oranges show that we have left behind us the barren plains of Spanish Estremadura. — The Sé, or cathedral, founded by King Emmanuel I. (1495-1521), is approached by a lofty flight of steps. The late-Gothic interior contains some fine stained glass and an Assumption by *Lourenço Grameira*. In the chapter-room are some paintings by *Antonio de Sequeira*, a native of Elvas (1768-1837). — The church of the former *Convento das Freiras de São Domingos* (founded ca. 1550) is an octagonal structure with rich but sadly dilapidated Renaissance decoration. — The *Aqueducto da Amoreira*, begun in the beginning of the 15th cent. and completed in 1622, brings the town an excellent supply of water from a point about 4 M. to the W.; part of it has four tiers of arches, 120 ft. high.

A highroad leads to the N.E. from Elvas to (10 M.) **Campo Maior**, famous for the siege by *Marshal Mortier* in 1811 and its relief by *Lord*

Beresford. The event is celebrated by Sir Walter Scott in his spirited ballad, beginning 'To Campo Maior come, he had quietly sat down'.

The train ascends to the N.W. to the bleak plateau of Alemtejo. Granite and slate alternate here as in Spanish Estremadura; the blocks often lie one above another as in dolmens. Farther on appear sweet-acorned oaks and venerable cork-trees. — 23 M. *Santa Eulalia.* — 35 M. *Assumar*, the *Ad Septem Aras* of the Romans, is the station for *Arronches* (970 ft.), the Roman *Plagiaria*, a once important Moorish fortress, 2 M. to the E., which played a prominent part in the wars between Spain and Portugal. To the N. is the *Serra de Portalegre*, with the *Serra de São Mamede* beyond it.

41 M. **Portalegre**, the station for the provincial capital of that name (10,700 inhab.), which lies 7½ M. to the S., at the foot of a hill. It is the old Roman *Ammaia*, and has been the see of a bishop since 1550.

On the Sever (p. 488), about 5 M. to the N.E., lies *Aramenha*, a place of early origin, but scarcely to be identified with the ancient *Medobriga*. This district was thickly populated in antiquity, and numerous Roman and Celtic objects have been found here, as at *Arronches* (see above), *Lezenho*, and other places.

The train descends to the W. into the valley of the *Seda*. — 52 M. **Crato**, on the *Ervedal*, 2 M. to the N. of the railway, was once the seat of the *Grão Priorado de Crato*, a powerful order of chivalry, founded in 1113 with the same rules as the Knights of Malta. The dignity of Grand Prior was absorbed by the crown in 1551 (comp. p. 555). *Nossa Senhora Flor da Rosa*, the dilapidated castle of the order, lies about 1 M. to the N. of the town and was built by the first prior, *Frey Alvaro Gonçalves Pereira*, father of the celebrated Nuno Alvares Pereira (p. 549).

From Crato a DILIGENCE runs to the N. daily to *Alpalhão*, *Niza*, and *Villa Velha de Ródão* (p. 505).

Farther on we cross the Seda. Corn-fields alternate with tracts of broom and cistus. 61 M. *Chança*. — 67 M. **Torre das Vargens** *(Buffet)* is the junction of the line from Madrid (R. 54).

We now reach the valley of the *Sôr*. The scenery becomes more attractive and the flora richer. The blossoms of the cistus and the heaths form a charming picture in spring. Near (74 M.) *Ponte de Sôr* the train crosses the river. Fig-trees, aloes, and fields of rice begin to appear. The line runs to the N.W. across the low ridge separating the valley of the Sôr from that of the Tagus. 85 M. *Bemposta*, on the *Torto*.

93 M. **Abrantes** *(Hospedaria*, primitive), a town of 6400 inhab., is picturesquely situated 1¼ M. to the N.E. of the station, high up on the N. bank of the *Tagus*, which is here crossed by a long iron bridge. Marshal Junot, the French general, received the title of Duc de Abrantes in recognition of his triumphant march from Salamanca to Lisbon viâ Abrantes in 1807.

FROM ABRANTES TO GUARDA, 132 M., railway (two trains daily) in 8¼-9¾ hrs. (fares 4230, 3290, 2350 rs.). — The train crosses the Tagus by a

long iron bridge and then ascends on its right bank, towards the E., traversing many viaducts. To the right of (40 M.) *Villa Velha de Ródão* are the *Portas de Ródão*, where the river is confined between two walls of rock, only 150 ft. apart. — The train now ascends to the N.E., traversing four tunnels. 50 M. *Sarnadas.* — 58 M. **Castello Branco** (1575 ft.), the chief town of a district (7500 inhab.) and the see of a bishop, possesses a decayed castle and some remains of an ancient town, the name of which has perished. Near the town are some marble quarries. — The railway intersects the E. spurs of the *Serra Guardunha* (4015 ft.) beyond (82 M.) *Valle de Prazeres.* 92 M. *Fundão.* — The train enters the fruitful valley of the *Zézere*, crosses its feeder the *Meimôa*, and then the main stream itself. 103 M. **Covilhã** (2180 ft.; *Hot. Covilhanense*), a prosperous town of 10,800 inhab., finely situated on the S.E. slope of the granitic *Serra da Estrella* (6540 ft.) and commanded by an old castle. It has several cloth-factories. — We again cross the Zézere and ascend through a wild, mountainous district to (132 M.) *Guarda* (p. 566).

Beyond Abrantes the train descends along the S. (left) bank of the Tagus. — 95 M. *Tramagal.* We run through pine-woods and between hedges of aloe, then over tilled ground and rice-fields. The Tagus is crossed by an iron skew-bridge, 72 ft. above the surface of the water and having 16 arches of 98 ft. span. — At (102 M.) *Praia* we have a fine view of the town of *Constancia* (65 ft.), lying on the N. bank of the Tagus at the mouth of the *Zézere* (see above). On a small rocky islet in the Tagus rises the castle of *Almouról.* In front of us appears the station of *Tancos.* — 107 M. *Barquinha.*

From Tancos or Barquinha a visit may be paid to the ruin of **Almouról.** This castle, founded by *Gualdim Paes* (p. 554) on Roman and Moorish foundations in 1160, consists of eleven towers connected with one another and dominated by the *Torre de Menagem* (provision tower). The gate was formerly on the S. side, but we now enter by a breach in the N. wall.

109½ M. **Entroncamento** (**Rail. Restaurant*, déj. 500, D. 600 rs., both incl. wine) is the junction of the line from Oporto. Passengers for Lisbon change carriages here, and will find their train on the other side of the 'island' platform.

From Entroncamento to *Coimbra*, *Pampilhosa*, and *Oporto*, see R. 64.

The train to Lisbon skirts the attractive hill-district of Portuguese Estremadura (right), in the wide valley of the Tagus. We cross several streams. — 112 M. *Torres Novas;* 117½ M. *Matto de Miranda*, among woods of cork-trees. To the left, in a wine-growing district, lies the small town of *Gollegã.* — 124 M. *Valle de Figueira.* The exuberantly fertile plain is celebrated by Camoens in the 'Lusiads' (IV. 23).

129 M. **Santarem** *(Hot. da Felicia)*, the Roman *Scallabis*, surnamed *Praesidium Julium* by Cæsar, is now a district-capital with 9800 inhab., finely situated high above the Tagus, which is here spanned by a trellis-work bridge with eight openings (view).

Santarem derives its name from *Santa Iría* or *Irene.* As the key of the Tagus, the town plays an important rôle in Portuguese history. It was taken from the Moors, after a series of hard-fought contests, by *Alfonso VI.* of Castile in 1093 and again by *Affonso Henriques* in 1147. The Almobades under *Abu Ya'kub Yûsuf* made a desperate effort to retake it in 1184, but the attempt was frustrated by the *Infante Dom Sancho.* The murderers of Inez de Castro (p. 564) were put to death here by order of Peter I. In 1833 Santarem was vigorously defended by the Miguelites. —

Prince Affonso, the only son of John II., was drowned here in the Tagus, at the age of sixteen, on July 13th, 1491, as he was riding to meet his father; and his fate is the burden of several Portuguese national songs.

Almost nothing now remains of the old town-walls or of the castle of *Alcaçova.* — The most interesting buildings are the church of *Santa Iria;* the late-Gothic church of the *Convento de Graça,* with fine mural tiles of the 18th cent., the Renaissance monument of the Count of Ourem, and the tomb of Pedro Alvares Cabral (d. ca. 1526; p. 500); the church *Do Milagro,* in an early-Renaissance style; the chapel of the widely venerated *Santa Rita,* with a picture of the saint by Ignacio Xavier (b. at Santarem in 1724); the church of *Santa Maria de Marvilla,* built in 1244, but with later additions by King Emmanuel; the secularized church of *San Francisco* (13th cent.), with a crucifix presented by John I. (to the left of the entrance) and interesting cloisters. — The old church of *São João do Alporão,* with a Moorish minaret *(Alminar),* now contains an *Archaeological Museum.* — The *Priests' Seminary* is the most frequented in Portugal.

The village of *Almeirim,* on the left bank of the Tagus, to the S.W. of Santarem, was long one of the royal summer-residences before its almost total destrnction by the earthquake of 1755.

The trees in this lower plain of the Tagus all bend towards the S.E., since the N.W. wind prevails eleven months out of twelve. On the river may be perceived a few small sailing vessels, which can ascend to Santarem with the flowing tide. The fishing-boats use the *Canal* (1848) to the left of the railway. — The small stations of (137 M.) *Sant' Anna* and (141½ M.) *Ponte de Reguengo* serve the wine-growing district to the N.W., of which *Cartaxo* is the focus. The pine-woods of (146 M.) *Azambuja* provide Lisbon with timber. — 153 M. *Carregado* is also the station for *Villa Nova da Rainha.*

From Carregado to Caldas da Rainha, 35 M., diligence in 5 hrs. — The good road leaves the Tagus valley at (2½ M.) the village of *Carregado* and ascends to the N.W. to the fruitful hill-district of Estremadura, with its vines, olives, and mulberries. — 7½ M. **Alemquer,** said to be the *Jerabrica* of Strabo, was rebuilt by the Alans in 418 under the name of *Alanokerkae* and was wrested from the Moors in 1148, along with Obidos and Torres Vedras. It is now a town of 4400 inhab., charmingly situated on the brook of its own name and possessing several cloth and paper mills. On the height to the left is the church of *Varzea,* containing the tomb of *Damião de Goes* (1501-71), the statesman, historian, and friend of Erasmus, who fell a victim to the Inquisition. To the right, also on the hill, are the remains of the old *Castle* (13th cent.). To the W. of Alemquer lies the old convent of *Carnota,* now private property, with twelve marble columns captured at Ceuta in 1411. — At the highest point of the road (ca. 330 ft.) we enjoy a fine retrospect of the plain of the Tagus. We then descend, generally following the new Lisbon aqueduct (p. 523), into a barren region overgrown with cistus. At (10½ M.) *Ota* the road begins to re-ascend. To the left rises the *Montejunto* (p. 545). We then traverse an attractive hilly district to the N.W., with views extending to Cape Carvoeiro and the Berlengas (p. 545). 21 M. *Cercal;* 27½ M. *Casal de Carreiros.* — 35 M. *Caldas da Rainha,* see p. 545.

To the right lie the old town of *Castanheira* and the village of *Povos,* with the ruins of a palace of the Counts of Castanheira and a Moorish chapel. — 156 M. *Villa Franca de Xira,* a town with 4200

Geograph. Anstalt von Wagner & Debes, Leipzig

inhab., founded by the French in the reign of Affonso Henriques. Henceforth we see many fenced-in salt-pans *(marinhas)* on the bank of the Tagus. Farther on are the *Lezirías*, a marshy district between the Tagus and the *Sorraia*, protected by embankments against floods, intersected by canals, and bearing large crops of grain. — 159 M. *Alhandra*, the birthplace of *Affonso de Albuquerque* (p. 500), with a church (on a hill to the left), which is much visited on the Festival of St. John. Near Alhandra are the grazing grounds of the bulls bred for the ring. The *Forte de São Vicente*, on a hill to the left, once formed the extremity of the Lines of Torres Vedras (p. 544).

For the following portion of the route, comp. the Map at p. 532. The Tagus gradually widens into the *Bay of Lisbon*, an expanse of salt water, 18 M. long and 2½-8 M. broad. — To the N.W. of (162 M.) *Alverca* lies the battlefield of *Alfarrobeira*, where Peter, Duke of Coimbra (p. 552), was defeated and slain in 1449 by his nephew, Affonso V. — 165 M. *Povoa;* 170 M. *Sacavem;* 172 M. *Olivaes;* 174 M. *Braço de Prata*, with the warehouses of the Lisbon merchants.

The main line, from which a branch here diverges for the E. Station (*Estação Caes dos Soldados;* see below), now turns inland (W.), crosses the *Chellas* (p. 512), and sweeps round *Lisboa Oriental* (p. 511). — 178 M. **Campolide,** in the valley of the *Alcantara*, is the junction of the railways to Cintra (R. 59 d) and Mafra-Leiria (R. 62). To the right we have a good view of the old aqueduct of Lisbon (p. 518). — We penetrate a tunnel 1½ M. long (5-6 min.) and then descend to the S.E. to the Central Station of —

180 M. *Lisbon* (see below).

58. Lisbon.†

Railway Stations. 1. *Estação Central* (Pl. F, 3; no restaurant) or *Lisboa Rocio*, Rua do Principe, a little to the N.W. of the Rocio, for the lines to Spanish Estremadura (RR. 57, 54), Pampilhosa and Oporto (R. 64), Cintra (R. 59 d), and Mafra and Leiria (R. 62). The departure-platform is on the third floor (lift 10 rs.). Luggage is examined on arrival by the officers of the octroi *(consumo)*. A porter (*moço;* 100 rs.) looks after the luggage and secures a cab (*trem;* fare for 1-2 pers. with luggage 400 rs., 3-4 pers. 500 rs.; comp. p. 503; a distinct bargain should at once be made). — 2. *Estação de Santa Apolonia* (Pl. I, 4) or *Lisboa Caes dos Soldados*, a secondary station for the lines to Spanish Estremadura (RR. 57, 54) and Oporto (R. 64), of little significance to tourists. — 3. *Estação Caes do Sodre* (Pl. D, 5) and (4) *Estação Santos* (Pl. C, D, 4), for the line to Estoril and

† The Praça de Dom Pedro or Rocío (Pl. F, 4; p. 514) is the chief centre of traffic. A knowledge of the following expressions will be found useful: *alameda*, *avenida*, *passeio*, promenade; *alto*, *altinho*, hill; *azinhaga*, footpath; *beco*, blind alley; *boqueirão*, narrow street leading to the Tagus; *caes*, quay; *calçada*, *calçadinha*, steep street; *campo*, square; *carreira*, *carreirinha*, road; *escadinha*, staircase; *estrada*, highroad; *juncção*, connecting passage; *largo*, small square; *pátco*, court; *praça*, square; *rua*, street; *traversa*, cross-street; *cercal*, walled enclosure of a convent or the like; *horta*, garden-land (Span. *huerta*); *jardim*, pleasure-garden; *pomar*, orchard; *quinta* (Arab. *kint*), garden of a villa or country-house; *quintal*, vegetable garden; *tapada*, park.

Cascaes (R. 59c). — 5. *Estação do Barreiro*, on the S. side of the bay, for the trains to Palmella, Setubal, Evŏra, Algarve, and other places in S. Portugal. Ferry from the Praça do Commercio (Pl. F, 5; comp. p. 509). — *Office of the International Sleeping Carriage Co.* (Companhia Internacional dos Wagons-Lits do Grandes Expressos Europeus), Rua do Principe.

Arrival by Sea. Most of the large sea-going steamers (p. 509) anchor in the Tagus considerably below the town, and passengers are landed by small boat *(bote)*. There is practically no tariff for the boatmen, so that it is desirable for several passengers to club together and agree upon a rate of abont 500 rs. per head. If the ship is crowded, better terms may be obtained by waiting until the first rush is over. The custom-house is open till sunset; travellers arriving in the evening must remain on board till the next morning. — For the *Permit* necessary in leaving Lisbon by sea, see p. 499.

Hotels (comp. p. 498; a bargain should be struck at once). *Avenida Palace Hotel (Pl. a; F, 3), Rua do Principe, corner of the Avenida da Liberdade, conveniently situated close to the Central Station, with lift, well fitted up and well managed, pens. 3000-4500 rs., wine extra (no view of the bay); *Braganza Hotel (Pl. b; E, 5), Rua Victor Cordon, in a high position with a good view, much frequented by the English, R. from 1200, B. 350, déj. 900, D. 1000 rs.; *Grand Hôtel Central (Pl. c; E, 5), on the Caes de Sodré, with view, lift, and baths, R. from 1200, L. 200, A. 100, déj. 800, D. 1000, pens. from 2500 rs., wine extra. — Less pretending: Hot. Alliança (Pl. d; F, 4), Rua Nova da Trindade, cor. of the Rua Garrett; Hot. Borges (Pl. e; F, 4), Rua Garrett 103; Hôt. Durand, Rua das Flôres 71 (Pl. E, 4), an English family hotel in a quiet situation, R. 800-2000, B. 250, déj. 750, D. 1000, pens. 2400-3000 rs.; Hôt. de l'Europe, Rua Nova do Carmo 16 (Pl. F, 4), pens. 1500 rs.; Francfort Hotel (Pl. f; F, 4), Praça Dom Pedro 113, pens. 1500-2500 rs., well spoken of; Hôt. Continental (Pl. g; F, 3), Largo de São Domingo 14, pens. from 1000 rs.; Hôt. de Paris, Largo do Corpo Santo 6. — Charges vary with the rate of exchange and have recently gone up a little.

Restaurants. *Restaurant Club*, Rua Serpa Pinto 52; *Café Montanha*, see below; *Restaurant Leão d'Ouro*, Rua do Principe 69; *Café Electrico*, Rua São Julião 72; *Café Suisso*, opposite the Central Station; *Rendezvous des Gourmets*, Rua Aurea. — **Beer Houses.** *Cervejaria Trindade*, Rua Nova da Trindade 110; *Jansen's Bayrische Bierhalle*, Rua do Alecrim 30, with a side-entrance in the Rua Antonio Maria Cardoso, near the Braganza Hotel; *União Industrial Lisbonense*, Praça Dom Pedro 64.

Cafés. *Montanha*, Travessa da Assumpção (Pl. F, 4); *Aurea e Peninsular*, Rua Aurea 189; *Ferrari*, Rua Nova do Alameda 93; *Martinho*, Largo de Camões and Praça do Commercio. Lnncheon dishes, eggs, beefsteaks *(bife)*, and the like may be obtained at most cafés. — **Confectioners** *(Confeiterias)*. *Pucci*, *Violette*, Rua de El Rey 120 and 132.

Tobacco. *Sattler*, Rua de São Nicolau 110 and Rua Aurea 45; *Phoenix*, in the Avenida Palace (see above); *Tabacaria Americana*, *Casa Havaneza*, Rua Garrett 44 and 130.

Post Office (*Correio;* comp. p. xxi). The head postal and telegraph office (Pl. F, 5) is in the Praça do Commercio, at the corner of the Rua do Arsenal. There are also numerous branch-offices *(Estações Auxiliares)*.

Cabs *(Trems de Praça)* stand in the principal squares; they are elegant vehicles with two horses for 2 and 4 pers., but the tariff is high. On getting in, the hirer should demand a ticket *(senha)* from the driver *(cocheiro)*, and if necessary also the tariff *(tabella)*. 'Impedido' means engaged.

	In the old town		To the suburbs	
	1-2 pers.	3-4 pers.	1-2 pers.	3-4 pers.
Per drive *(por corrida)* .	400 rs.	500 rs.	600 „	700 „
Per hour *(ás horas)* . .	600 „	700 „	1000 rs.	1200 rs.
Two hours	1200 „	1400 „	1200 „	1400 „
Three hours	1500 „	1800 „	1500 „	1800 „
Four hours	1800 „	2200 „	1800 „	2200 „

The bonndary of the old town (see p. 511) is the Estrada da Circumvallação, including the station of Alcantara-Mar (p. 533). The limits of the suburbs are Cruz de Pedra on the E. and Alges on the W. After the first honr each 1/4 hr. is reckoned separately. If the cab be dismissed ontside the old town, the driver is entitled to a retnrn-fare. At night (1 a.m. till snnrise) the fares are doubled. Luggage up to 66 lbs. free, under 110 lbs. 200 rs., over 110 lbs. 400 rs.

Flys (*Trems de Aluguér*), with good equipments and horses, are supplied by the *Companhia de Carruagens Lisbonense*, Largo de São Roque, at a fixed tariff. These carriages may also be ordered at the hotels.

The **Inclined Railways** (*Elevadores*) are a great convenience. At present there exist the following lines.

1. From the Calçada da Lavra (Pl. F, 3) to the Travessa do Convento de Sant' Anna, on the E. side of the Avenida da Liberdade. Fare 20 rs.
2. From the Calçada da Gloria to the Rua de São Pedro de Alcantara (Pl. F, 3), on the W. side of the Av. da Liberdade; 20 rs.
3. From the Rua da Palma (Pl. G, 3) to the Largo da Graça (Pl. H, 3, 4); up 40, down 20, up and down 50 rs.
4. From the Praça de Camões (Pl. E, 4) to São Bento (Pl. D, 3) and the Largo da Estrella (Pl. C, 2, 3); fare 50 rs., to São Bento 20 rs. This 'elevator' also stops at the intersection with No. 5.
5. From the Calçada da Bica (Rua de São Paulo) to the Rua da Bica de Duarte Bello (Pl. E, 4); 20 rs., transfer 'São-Paulo-Estrella' 50 rs.

Tramways (*Carris de Ferro*) are numerous. The chief lines are: —

1. Main line along the Tagus from the *Rua Caminhos de Ferro* (Pl. I, H, 4) by the Praça do Commercio (Pl. F, 5), or from the *Rocio* (Pl. F, 4) by the Largo do Municipio (Pl. F, 5), to the *Largo do Corpo Santo* (Pl. E, 5); thence by the Largo do Conde Barão (Pl. D, 4) and the Largo de Santos (Pl. C, 4) to *Alcantara* (p. 527), and on to *Belem* (p. 528), *Pedrouços* (p. 533), and *Alges* (p. 533). Some cars run to Alcantara viâ the Rua Vinte e Quatro de Julho, passing the *Estação Caes do Sodré* and the *Est. de Santos* (p. 508; outer line, comp. p. 527).
2. From the *Largo de Conde Barão* (Pl. D, 4) by the Rua de São Bento, the Largo do Rato (Pl. D, 1), the Largo do Principe Real (Pl. E, 3), and the Rua do Alecrim (Pl. F, 2, 3) to the *Rocio* (Pl. F, 4).
3. From the *Largo do Municipio* (Pl. F, 5) by the Largo do Intendente (Pl. G, 2), Campo Pequeno (bull-ring; p. 532), and Campo Grande to *Lumiar* (p. 532).

Fare (*preço de passagem*) within the town 30-50 rs.; to *Belem* 60, to *Campo Grande* 80, to *Lumiar* 100 rs.

Steamers (comp. p. xviii). British lines to and from *London*, *Liverpool*, *Southampton*, and *South America*, and also to *Peninsular Ports*, see pp. xviii, xix. — Among the foreign lines may be mentioned: *Oldenburg and Portuguese Steam Packet Co.*, once weekly to Oporto, Brake, and Hamburg; *Neptune*, to Antwerp and Bremen; *German East Africa Line*, to Naples, Port Saïd, Dar-es-Salaam, Delagoa Bay, and Natal, also to Hamburg; *Hamburg & South American Steam Packet Co.* (agent, E. George, Rua Bella da Rainha 8), *Messageries Maritimes* (agent, Société Torlades, Rua Aurea), and the *Char eur Réunis* (agent, F. Garay, Largo do Municipio 19), all for S. America; *Em preza Nacional de Navegação*, for Madeira and W. Africa.

Baths (*Banhos*). Warm Baths at the *Hôtel Central* (p. 508) and at *Rua Nova de São Domingos 22* (price 400-200 rs.). — Alkaline-Saline Baths: *Alcaçarias do Duque*, *Alcaçarias de Santa Clara*, Rua do Terreiro do Trigo 56 and 64. — Several sulphur-springs rise within the town-limits and are used at the *Banhos do Arsenal de Marinha* or *de São Paulo*, Beco do Carvalho 8, and elsewhere. — Sea Bathing may be enjoyed at the *Chalet Balnear*, Caes do Sodré, and also at *Estoril*, *Cascaes*, and the other resorts mentioned at pp. 533, 534. During the bathing season (*estação dos banhos;* Aug. 15th to Oct. 31st) thousands of Lisboners visit these places every day. In the vicinity of the town the water of the Tagus is not very clean.

Physicians. *Curry Cabral*, Rua Eduardo Coelho 1; *Mattos Chaves*, Rua Capello 6; *Lahmeyer*, Rua de Santissima Trindade 56; *Godinho*, Rua Garrett 62; *Rosenblatt*, Rua Augusta 177 (2nd floor). — **Druggists** *(Pharmácias). Azevedo*, *Estacio*, Praça Dom Pedro 31 and 59.

Booksellers *(Livrarias). Lewtas*, Rua do Carmo 26 (English books); *M. Gomes*, Rua Garrett 70; *Ferin*, Rua Hova do Almada. — **Photographs.** *Rocchini* (Italian), Travessa da Agua de Flor 1 (2nd floor), excellent views of Lisbon, etc.; *Camacho*, Rua Nova do Almada 116.

The **Shops** generally contain foreign goods (comp. p. xxv). The Portuguese *Louça Ware*, a kind of majolica, often very artistically coloured, is sold by *A. J. Gonçalves*, Rua dos Romulares 16; *Drummond Castle*, Praça dos Restauradores 57; *Armazem Caldense*, Rua dos Sapateiros 104; *Machado & Co.*, Rua do Arsenal 126.

Bankers. *London & Brazilian Bank Ltd.*, *Banco Lisboa e Açores*, *Marx, Weinstein, & Co.*, Rua de El Rey 96, 158, and 49; *Credito Franco-Portuguez*, Rua da Conceição 92.

Goods Agents. *E. George*, Rua Bella da Rainha 8; *Augusto Freire*, Largo do Municipio 19.

Embassies. Great Britain, Rua de São Francisco de Borja 63 *(Sir H. G. MacDonell*, K.C.M.G., C.B.). United States of America *(Hon. John N. Irwin).*

Consulates. Great Britain, *Frank H. Cowper.* United States of America, *Jacob H. Thieriot*; vice-consul, *John B. Wilbor.* — **Lloyd's Agents,** *Rawes & Co.*, Rua dos Capellistos 31.

English Church, beside the English Cemetery (Pl. C, 2); chaplain, *Rev. Canon Dods, D. D.* — **Presbyterian Church,** Rua das Janellas Verdas (Pl. C, 4); services at 11.45 a.m. and 7 p.m.; **minister,** *Rev. R. M. Lithgow.*

Theatres. In the larger theatres performances take place in winter only (end of Oct. to March). The equipment and prices are similar to those of Madrid. *Frisas* are stage-boxes; *camarotes*, boxes *(de primeira, segunda*, or *terceira ordem); cadeiras*, parquet or stalls; *platéa geral*, pit or parterre. — **Real Theatro de São Carlos* (Pl. E, F, 4, 5), Largo de São Carlos, a large and sumptuous edifice, built by *José de Costa* in 1792-93 after the model of the Scala of Milan, for Italian opera and ballet. Over the vestibule is a concert-hall. During the carnival the stage and auditorium are converted into a vast ball-room. Frisas 10,000, camarotes 4000-12,000, cadeiras 1500, platéa geral 1200 rs. — **Real Theatro de Dona Maria Segunda* (Pl. F, 3), Praça de Dom Pedro, for Portuguese dramas and comedies; prices about 50 per cent lower than the above (cadeiras 800 rs.). — *Theatro da Trindade* (Pl. F, 4), Rua da Trindade, for comedies and operettas; cadeiras 600 rs. — *Theatro de Dona Amelia* (Pl. E, F, 4, 5), Rua Antonio Maria Cardoso, alternating performances of Spanish, Italian, and French comedies and operettas.

Circuses. *Coliseu dos Recreios* (Pl. F, 3), Rua de Santo Antão, cadeiras 500 rs.; *Real Coliseu de Lisboa* (Pl. G, 3), Rua da Palma.

Bull Ring (*Praça dos Touros;* to the N. of Pl. G, 1), Praça do Campo Pequeno, on tramway-line No. 3 (p. 509). Bull-fights (p. 502) are held, in summer only (April-Sept.).

Street Scenes. The habits of the people may be best observed on the *Caes das Columnas*, the *Caes do Sodré*, and other places adjoining the river, and in the early morning at the *Markets* (pp. 514, 527). The principal resorts of the fashionable world (especially on Thurs. and Sun.) are the *Rua de Garret*, the *Rua do Carmo* and *Rua Nova do Almada* (both descending to the Baixa, p. 512), the *Rua Aurea*, the *Praça de Dom Pedro*, and the *Avenida da Liberdade.* The *Aterro* (p. 527) and the *Praça do Commercio* are also much frequented on summer-evenings. *Campo Grande*, see p. 532.

Diary. The *Churches* are open 7-10 a.m., the *Cathedral* till 1 p.m.

Archivo Geral do Reino (p. 519), daily, 9-2; 'permissão' obtained to the left of the main entrance.

Bibliotheca da Academia Real das Sciencias (p. 519), on week-days, 10-3. — *Publica* (p. 516), week-days, 12-4 and 7-11 p.m.

Botanical Garden of the Polytechnic (p. 518), daily; free.
Mãe d'Agua (p. 518), daily; for a gratuity.
Museu Archeologico (p. 515), daily, 10-4; 100 rs.
— *de Artilheria* (p. 523), free on the 1st and 3rd Sun. in each month; at other times by permission of the officer on duty (usually willingly granted).
— *Ethnologico Portuguez* (p. 519); enquire of the porter.
— *Industrial e Commercial* (p. 531), daily (except Mon.), 10-4; free.
— *Nacional de Bellas Artes* (p. 524), Sun. 10-4, free; Thurs. 10-4, 200 rs.; at other times practically inaccessible.
— *Nacional de Historia Natural* (p. 517), Thurs. 10-4 or 12-4; free.
— *Naval* (p. 524), daily; fee.

Among the numerous beautiful POINTS OF VIEW, perhaps the finest are the grounds of *São Pedro de Alcántara* (p. 517), the dome of the *Estrella Church* (p. 519), *Nossa Senhora da Graça* (p. 522), and *Nossa Senhora do Monte* (p. 522). The best views of Lisbon itself are obtained on the ferry to *Cacilhas* and from *Almada* (p. 533).

Principal Attractions (four days). 1st Day. In the morning: *Praça do Commercio* (p. 513); *Rocio* (p. 514); *Avenida da Liberdade* (p. 514); **Alameda de São Pedro de Alcantara* (p. 517); *São Roque* (p. 517); *Rua Garrett* (p. 515). Afternoon: *Praça de Luiz de Camões* (p. 516); *Estrella Church* (p. 519); *Cemiterio dos Inglezes* (p. 518); *Cemiterio Allemão* (p. 518); *Mãe d'Agua* (p. 518); **Botanic Garden* (p. 518). — 2nd Day. Morning: Excursion to *Cacilhas* and *Almada* (p. 533); *Sé Patriarchal* (p. 520). Afternoon: *Castello de São Jorge* (p. 521); *São Vicente* (p. 521); *Nossa Senhora da Graça* (p. 522); *Nossa Senhora do Monte* (p. 522). — 3rd Day. **Belem* (p. 528); *Torre de Belem* (p. 531); visit from *Pedrouços* (p. 533) to *Mont d'Estoril* and *Cascaes* (p. 534). — 4th Day. Excursion to **Cintra* (p. 534).

Lisbon, Portuguese *Lisbóa*, the capital of Portugal and the see of an archbishop, is an important commercial town with 301,700 inhab., situated in 38° 42′ 7″ N. lat. and 9° 5′ 7″ W. long. on the capacious *Bay of the Tagus* (p. 507), which here contracts to a width of about 1-2 M. On the authority of British travellers, most of whom, like Lord Byron, approached by sea, Lisbon has been called the most beautiful city of Europe after Constantinople and Naples, and an old saying asserts '*quem não tem visto Lisboa, não tem visto cousa boa*' ('he who has not seen Lisbon does not know what beauty is'). However this may be, everyone will willingly allow that nature and man have here coöperated to great advantage, and that the city, in spite of the absence of a mountain background or distinguished buildings, possesses a beauty of its own in the picturesque disposition of its terraces, its view of the wide expansion of the Tagus, and the luxuriant vegetation of its public gardens and parks.

Most of the town is spread over the low eminences (ca. 300 ft.), which form the S. margin of the calcareous and basaltic plateau of Estremadura. LISBOA ORIENTAL, or the old town, still preserving some scanty relics of the Moorish period, nestles round the foot of the *Collina do Castello* on the E. and stretches thence to the N.E. over the heights of *São Vicente*, *Nossa Senhora da Graça*, and *Nossa Senhora da Penha da França*. LISBOA OCCIDENTAL, the modern Lisbon proper, occupies the W. hills of *Nossa Senhora das Chagas*, *São Roque*, and *Santa Catharina*, and also the double ridge of *Buenos Ayres*, beyond the depression marked by the Rua de São Bento. In

he hollow between the new and old towns lies the CIDADE BAIXA or CENTRAL, which has been rebuilt since the earthquake of 1755.

'Lisbon is said to be built on the same number of hills with old Rome; but these do not all appear to the water; on the contrary, one sees from thence one vast high hill and rock, with buildings rising above one another, and that in so steep and almost perpendicular a manner, that they all seem to have but one foundation' (*Henry Fielding's* 'Journal of a Voyage to Lisbon').

In 1885 the city-limits were extended so as to include the suburbs of *Alcantara*, *Junqueira*, *Belem*, and *Pedrouços*, all situated to the W. of the Alcantara, while the *Chellas*, the mouth of which is near the Cruz da Pedra, was fixed as the E. boundary of the city. On the landward side it is bounded by the *Estrada da Circumvallação*, $5^1/_4$ M. in length (Pl. K, I, 2, 1; A, 3, 2; B, 2). The thickly settled parts of the city are confined to the bank of the Tagus and the heights above it; on the land-side it straggles off towards the plateau of Estremadura in long roads bordered with villas and gardens. — The fortifications at the mouth of the Tagus (p. 533) have recently been supplemented by the new *Estrada da Nova Circumvallação* (25 M. long), with the forts of *Caxias*, *Monsanto*, *Ameixoeira*, and *Sacavem*, and some works on the heights of Cintra and Alverca.

Lisbon is now one of the cleanest towns of Europe, though at the beginning of this cent. it was notorious for its dilapidation, insecurity, and dirt (comp. 'Childe Harold's Pilgrimage', I. 17). An excellent system of drainage carries off the sewage into the depths of the Tagus, a new aqueduct (p. 523) provides the town with abundant drinking-water and feeds its innumerable fountains *(chafarizes)*. — The trade of Lisbon, largely in the hands of the British, German, and other foreigners, is very important, and its harbour is annually entered and cleared by about 3000 vessels. A considerable expansion of its commerce is anticipated from the extensions of the harbour begun in 1889-92 on the plans of *J. J. de Mattos* and *A. Loureiro*, resumed on a more modest scale in 1894, and now approaching completion.

The ancient name of Lisbon was *Ulisipo* or *Olisipo*, which led the early Greek travellers and scholars to seek a connection (quite erroneously) with the legends of Ulysses. Under the Romans it was named *Felicitas Julia* and became a municipium. Thanks to its splendid harbour it assumed the rank of second city in Lusitania, and alternately with Merida (p. 492), the capital, was frequently the residence of the Roman governors. The Roman town stood upon the castle-hill (p. 521) where remains of a temple, a theatre, and baths have been found. From 407 to 585 it was occupied by the Alans, and from 585 to 715 by the Visigoths. After the battle of Jerez (p. 466; 711) it fell into the hands of the Moors, who called it *Aloshbuna* or *Lishbuna*. In 1147 it was, however, retaken by *Affonso Henriques*, who was aided by an army of Crusaders on their way to Palestine. The bulk of these crusaders were Englishmen; and thus the siege of Lisbon is doubly interesting because it was 'the first instance of the close connection between the two nations (England and Portugal) which has lasted down to the present century' *(H. M. Stephens)*.

The importance of Lisbon began under *Affonso III.* (1248-79), who transferred the royal residence hither from Coimbra (1260). The great discov-

eries made by the Portuguese at the end of the 15th cent. and later, the conquest of India by *Francisco d'Almeida* (d. 1510) and *Affonso de Albuquerque* (1453-1515) issued to the especial advantage of the capital, which quickly became the richest town in Europe. The sixty years of Spanish dominion (1580-1640), the defeats of the Spanish and Portuguese fleets in the war with Holland, and the loss of India were all hard blows for Lisbon.

The *Great Earthquake of Lisbon* (Nov. 1st, 1755) laid half the city in ruins and caused the death of 30-40,000 persons. It was accompanied by a tidal wave, which swept the quays and wrecked the shipping, and it was followed by destructive fires. The material loss was estimated at 20,000,000*l.* The shock of the earthquake was perceptible in Scotland, Morocco, and Asia Minor. The most imposing figure in this disastrous epoch is the *Marquis of Pombal*, the powerful minister of Joseph I. (1750-77) and in spite of many errors one of the greatest men of his century, who tried to elevate Portugal in the spirit of an enlightened absolutism and introduced a strict observance of the so-called 'mercantile system' or 'balance of trade'. When King Joseph asked him after the earthquake what was to be done, he answered laconically: 'Sire, bury the dead and take care of the living'.

The beginning of the 19th cent. brought the French invasion, the removal of the royal residence to Rio de Janeiro, the Peninsular War, the loss of Brazil, and the utter decadence of Lisbon. Since the end of the period of revolutions, which lasted till about the middle of the century, Lisbon has again risen from a state of decay to be a great and handsome city. Not a little of this regeneration is due to the initiative of the German *Prince Ferdinand of Saxe-Coburg*, consort of *Queen Maria II.*, and to his sons, *Peter V.* (1853-61) and *Louis I.* (1861-89).

a. Cidade Baixa, Lisboa Occidental, and Buenos Ayres.

Nearly all the public buildings of Lisbon were rebuilt by *Santos de Carvalho* after the earthquake of 1755. Most of them adjoin the Praça do Commercio (Pl. F, 5), which was formerly named the *Terreiro do Paço* after the royal palace of 'Paços da Ribeira', destroyed by the earthquake. It is called by the English *Black Horse Square*. On the E. are the *Ministerio dos Negocios Estrangeiros* (foreign affairs), the *Bolsa* or exchange (business-hour 3-4), and the *Alfândega* or custom-house (business-hours 9-3), with its spacious court. On the N. are the *Ministerio do Reino* and the *Ministerio de Justiça e Negocios Ecclesiásticos* (ministries of the interior and of justice), the *Supremo Tribunal* or supreme court, and the *Junta do Crédito Publico* or office of the national debt. To the W. are the Ministries of Public Works *(das Obras Publicas)*, of Finance *(da Fazenda)*, and of War *(da Guerra)*, and also the *Post & Telegraph Office* (p. 508). — On the S. side the square is open to the Tagus. The *Caes de Columnas*, with its two marble columns (now prostrate), affords the best view of the shipping in the bay and of the farther shore *(Outra Banda)*, with the castle of Palmella (p. 539) in the distance. — The *Equestrian Statue of Joseph I.*, by Joaquim Machado de Castro, was erected to the king by his grateful people in 1775; on the S. side of the pedestal is a medallion of the Marquis de Pombal.

To the N. of the Praça do Commercio lies the regularly built **Cidade Baixa** ('lower town'), the site of which was probably once an inlet of the Tagus, with a stream flowing into it on the N. Its

three main streets are the *Rua d'Ouro* (Rua Aurea), the *Rua Augusta*, and the *Rua da Prata* (Rua Bella da Rainha). We enter the Rua Augusta, the midmost of these streets, by the *Arco Monumental da Rua Augusta*, a large and somewhat clumsy structure with a clock and statues of Viriathus, Vasco da Gama, Nuno Alvares Pereira (p. 549), and Pombal. In the first cross-street, the Rua Nova de El Rey or dos Capellistas, are the offices of the merchants, banks, shipping companies, and the like. Pombal's plan was to limit the different occupations to special streets; thus the Rua d'Ouro and the Rua da Prata were intended for the goldsmiths and silversmiths, the Rua Augusta for the cloth-dealers. As we proceed through the Baixa we enjoy interesting glimpses to the right and left of Lisboa Oriental, with the cathedral and the castle of St. George, and of the piled-up houses of Lisboa Occidental, with the church of the Carmo. — At the N. end of the Rua Aurea and the Rua Augusta lies the —

Praça de Dom Pedro Quarto (Pl. F, 4), generally known as *O Rocío*, with its two bronze fountains and a lofty column topped by a *Statue of Peter IV.* (p. 569). On the base of this monument, which was erected by two Frenchmen, *Robert* and *Dabieux*, in 1870, are figures of the four cardinal virtues. The mosaic pavement of the square is laid in a curious undulatory pattern, from which the British sailors call the Rocío 'Roly-poly Square'. — Immediately to the E. of the Rocío is the Praça da Figueira (Pl. F, 4), the *Mercado* in which offers a busy scene from 6 to 10 a.m.

The *Theatro de Dona Maria Segunda* (p. 510), at the N. end of the Rocío, occupies the site of the 'Paço dos Estáos', the home of the Inquisition from 1534 to 1820, which was destroyed by the Great Earthquake in 1755 and again by fire in 1836. The pediment, containing various sculptures, is surmounted by a statue of *Gil Vicente* (d. ca. 1536), the earliest dramatist of Portugal.

Proceeding to the W. from the theatre, across the Largo de Camões and through the Rua do Principe, with the imposing *Central Railway Station* and the *Avenida Hotel* (p. 508), we reach the —

***Avenida da Liberdade** (Pl. F, E, 3, 1), an extensive and shady promenade, affording charming views of the neighbouring heights. At its beginning stands the *Monumento dos Restauradores de Portugal*, an obelisk 98 ft. high, erected in 1882 to commemorate the rising of Dec. 1st, 1640, by which the yoke of the Spanish 'Intrusos' was thrown off and an end put to the 'sixty years' slavery'. At the base are bronze figures of Victory and the Genius of Liberty. — *Inclined Railway* (No. 2) to the Alcántara Park, see p. 509.

Inclined Railway No. 1, on the E. side of the Avenida, leads to the Travessa do Convento de Sant' Auna, a few yards to the N.E. of which lies the spacious Campo dos Martyres da Patria (Pl. F, G, 2), once the great rag-fair of Lisbon. To the S. of the Campo stand the new *Escola Medica* (Pl. G, 2), with an anatomical museum, and the *Hospital de São José* (Pl. G, 3), occupying the buildings of the former Jesuit college of *Santo Antão*, built in 1757. The *Church* of this college, built in 1579-1652 from the design of an Italian named Filippo Terzi and one of the most

beautiful Renaissance structures in Portugal, was thrown down by the earthquake of 1755, with the exception of the façade and parts of the nave. The *Hospital de Rilhafolles* or *dos Alienados* (Pl. F, G, 1), to the N. of the Campo, was opened for the insane in 1838. — From the Campo to the *Bull Ring*, see p. 510.

In the Paço da Rainha (Pl. G, 2), leading to the N.E. from the Campo dos Martyres, is the *Palace of Bemposta*, built by Catharine of Braganza (p. 530), who died here in 1705. It is now a military school. The English arms are carved over the entrance.

In the extreme N. of Lisbon, 3/4 M. from the end of the Av. de la Liberdade, lies the large *Penitenciaria Central*, built in 1874-85.

We now return to the Rocío (p. 514) and ascend thence to the S.W., through the busy Rua do Carmo (Pl. F, 4), with its tempting shops. At the top it meets the *Rua Nova do Almada*, coming from the Largo do Municipio (p. 524) to the S. From the junction the Rua Garrett (Pl. F, 4; formerly *Rua do Chiado*), named after the poet Garrett (p. 571), leads to the W. It is the most animated street in Lisbon, containing many shops and the hotels mentioned at p. 508. — On the W. it ends at the Largo das Duas Egrejas (Pl. F, 4), with the Italian *Church of Loreto* to the right and the church of *Nossa Senhora da Encarnação* to the left. The latter, founded in 1698, destroyed in 1755, rebuilt in 1784, and restored in 1873, contains some fine ceiling-paintings and a beautiful statue of the Virgin by *J. Machado de Castro* (1803; at the high-altar).

From the Rua Garrett the Calçada do Sacramento leads to the N. to the Largo do Carmo (Pl. F, 4), with a large fountain. On the E. side of this square stands the Gothic ***Igreja do Carmo** or *Nossa Senhora do Vencimento*, dedicated to the Virgin of Mount Carmel and erected by *Nuno Alvares Pereira* in 1389-1423, in fulfilment of a vow made on the field of Aljubarrota (p. 549). The earthquake of 1755 destroyed the whole building, except the outer walls, the fine pillars, and the apse. It stands on massive substructures of masonry, which gave way twice during the erection of the apse. The adjoining *Convento do Carmo* is now the seat of the *Real Associação dos Architectos Civis e Archeologos Portuguezes*. The church contains the **Archæological Museum** (adm., see p. 511; catalogue 150 rs.), a somewhat miscellaneous collection of prehistoric, Roman, and Portuguese antiquities, models, sarcophagi, statues, musical instruments, and minerals.

Nave. Gargoyle *(gargula)* from Coimbra; fountain, in the Moorish style, from the old convent of Penha Longa; Arab marble basin from Azamor; Greek statue of a priestess; pelourinho (p. 524) from Couto d'Evora; Roman sarcophagus with the Muses.

Transept. Font; window from Belem.

Choir. 2306. Sarcophagus of Gonçalo de Sousa (15th cent.); 2313. Celebrated *Hebrew Inscription* from the Convento de Monchique in Oporto; 2302. Sarcophagus of the Infante Dom Sancho, son of King Denis (Diniz); 2300, 2301. *Sarcophagus of Ferdinand I.* (1376); 2304. Sarcophagus of Princess Constança, mother of Ferdinand I.; 2291-99. Marble figures (Maria I., Europe, Asia, Africa, and America) and reliefs by *José Antonio d'Aguiar*, originally intended for a monument to Queen Maria I. in front of the Estrella Church (p. 519); 2321. Painted statue of Affonso VI.

Side Chapel to the right of the Choir. In the case at the end:

2391. Crucifixion, a relief of the 16th cent.; 2393. Etruscan skull from Marzabotto; 2398. Head of Pope John XXII. (d. 1334), carved in wood; 2463. Head of an Apostle. — In Central Case A: Fayence and porcelain. — Case B: Chinese musical instruments. — Case E: Coins and medals. — In the window-recess: 2324. Reproduction in wood of the tomb of Nuno Alvares Pereira (d. 1430; see p. 515), destroyed in 1755.

First Side Chapel to the left of the Choir, now the meeting-room, with portraits of Portuguese architects and archæologists, a view of Lisbon in 1650, etc. — The cases contain remains of weapons, implements, skulls, and bones of the stone and bronze ages.

Second Side Chapel to the left. Two Roman mosaic pavements; models and plans of towns and buildings. — The cabinets contain prehistoric bones (1. Skull of a cave-bear, Ursus Spelæus), a collection of seals, and a collection of minerals. — In the glass-cases are two well-preserved mummies from Peru. — On the table in the middle are Mexican antiquities (353-355. Figures of kings).

From the Rua Garrett (p. 515) the Rua Ivens leads to the S. to the Largo da Bibliotheca (Pl. F, 4, 5). On the E. side of this square, in an old Franciscan convent, is the —

Bibliotheca Publica, founded in 1796 and now containing 200,000 printed vols., 9400 MSS., a cabinet of coins, and a marble statue of Queen Maria I. by *J. Machado de Castro*. Adm., see p. 510.

Among the MSS. is a folio *Hebrew Bible* of 1299. — The Printed Books include the first Mayence impression of *Gutenberg's Bible;* Cicero's *Litterae ad Familiares*, printed at Venice in 1469; a *Vita Christi*, printed at Lisbon in 1495; and the first edition of *The Lusiads of Camoens* (1572).

In the N.W. part of the Franciscan convent is the *Governo Civil* (Pl. F, 4), including the headquarters of the police. Opposite, in the Largo São Carlos, is the *Theatro de São Carlos* (p. 510), and adjacent, in the Rua Antonio Maria Cardoso, is the *Theatro de Dona Amelia* (p. 510).

To the W. of the Largo das Duas Egrejas (p. 515) lies the shady Praça de Luiz de Camões (Pl. E, 4), with a monument, by Victor Bastos (1867), to *Luiz de Camões (Camoens)*, the most celebrated poet of Portugal.

The figure of the heroic singer stands on a handsome octagonal pedestal of a marble-like stone; in his right hand is a drawn sword, in his left a copy of his masterpiece the 'Lusiads', a great national epic celebrating the noble deeds of his countrymen. Camões was born at Lisbon or Coimbra (p. 559) in 1524, studied at Coimbra, went to Africa and afterwards (in 1553) to India in consequence of an unfortunate love-affair, and did not return to Lisbon till 1570. He published the 'Lusiads' in 1572 and died in poverty in 1580. As Cervantes lost his left arm in the battle of Lepanto, so Camões lost his right eye in a skirmish with the Moors; and the sculptor has not tried to conceal this bodily defect. — Round the pedestal are ranged the statues of eight other famous Portuguese who have described or sung the great discoveries of their country: the historian *Fernao Lopes*, the cosmographer *Pedro Nunes*, the chroniclers *Gomez Eannes d'Azurara*, *João de Barros*, and *Fernão Lopes de Castanheda*, and the poets *Vasco Mousinho de Quevedo*, *Jeronymo Corte Real*, and *Francisco de Sá de Menezes*.

The wire-rope railway mentioned at p. 509 leads from the Praça de Camões to the N.W. to the Palace of the Cortes (p. 519) and the Estrella Church (p. 519). The Rua do Alecrim descends steeply to the S.W., viâ the Largo de Barão de Quintella, to the Praça do

Duque de Terceira (p. 527), on the bank of the Tagus. — On a prominent knoll, a little to the S.W. of the Largo de Barão de Quintella, lies the church of *Nossa Senhora das Chagas* (Pl. E, 4).

The broad Rua de São Roque (Pl. F, 4, 3) ascends from the N.E. corner of the Praça de Camões to the Largo de São Roque, where a monument commemorates the marriage of Louis I. with Maria Pia of Savoy (1862). On the N. side of the square is the church of **São Roque** (Pl. F, 3), a late-Renaissance structure of about 1566, erected by the Jesuits from a design by *Filippo Terzi* (p. 514).

The ornate Interior, which has no aisles, may be visited for the sake of two of its chapels (good light desirable; *sacristão* in the Santa Casa). The *Capella de São Roque* (3rd to the right) has charming wall tiles by *Francisco de Matos* (1584). The *Cap. de São João Baptista* (last to the left) was constructed at Rome in the costliest marbles after a design by Vanvitelli, was consecrated by the Pope, then taken to pieces, and shipped to Lisbon. It contains large mosaics by Mannucci, silver candelabra, columns of lapis lazuli, and a handsome altar. In the choir are portraits of John III. and his consort, by *Sir Anthony More*.

The *Santa Casa de Misericordia*, in the adjoining buildings of the Jesuit convent, has been the foundling hospital of Lisbon since 1768. About 2000 children *(expostos)* are annually received here on the *roda* (Span. *torno;* see p. 452). It also includes an asylum for orphan girls *(orfãs)*.

Farther on the Rua de São Roque passes the *Inclined Railway* named at p. 509 and ends at the ***Alameda de São Pedro de Alcántara** (Pl. E, F, 3), a shady promenade, combined with a flower garden on a lower level adorned with busts of famous men (chiefly Portuguese). The view is one of the most beautiful in Lisbon. To the S. are the bay of the Tagus and the castle-hill of Palmella (p. 539); to the E., Lisboa Oriental with the castle of St. George (p. 521) and the churches of Graça (p. 522), do Monte (p. 522), and Penha da França (p. 523); to the N., the high-lying Penitentiary. At our feet lie the Avenida da Liberdade, the Central Railway Station, the Rocío, and the Baixa. — The small church of *Saõ Pedro de Alcantara* is embellished with mural tiles.

We now follow the Rua de Dom Pedro Quinto to the N.W. to the Largo do Principe Real (Pl. E, 2, 3), a large promenade with a fountain and attractive pleasure-grounds. It stands on the highest part of Lisboa Occidental and occupies the site of a patriarchal church, built by John V., overthrown by the earthquake of 1755, and again destroyed by a fire in 1769. From the W. corner we enjoy a fine view of Buenos Ayres (p. 518), the Estrella Church (p. 519), and the Tagus. — This largo is a station of the tramway-lines to the 'Rato' and 'Rocío'.

From the Largo do Principe Real the *Rua da Escola Polytechnica* runs to the N.W. to the Polytechnic Institute (Pl. E, 2), which contains an interesting *Natural History Museum* (adm., see p. 511), an *Astronomical Observatory* (Observatorio Astronomico), and a *Meteorological Station* (Observatorio Meteorologico do Infante Dom

Luiz). To the Polytechnic also belongs the ***Botanical Garden** (open free), established in 1875 and probably the finest in Europe. The lower part of the garden contains a magnificent avenue of palms and a most fascinating show of tropical and subtropical plants. It is reached by a road from the S.E. corner of the Polytechnic, and there is a side-entrance in the Rua Nova da Alegria. In the upper part of the garden are the *Estufas*, or greenhouses.

Beyond the church of *São Mamede* the Rua da Escola Polytechnica ends at the Largo do Rato (Pl. D, 1), another important tramway-station, with several fine mansions. The Calçada de Fabrica de Louça leads hence to the N. to the neighbouring ***Mãe d'Agua** (Pl. D, 1; ring at the green door No. 7, to the left; fee 200 rs.), the storage basin of the old Lisbon aqueduct (see below), situated 265 ft. above the Tagus and completed in 1834. This 'Mother of Water', one of the most impressive structures in Lisbon, consists of a huge stone hall, in the midst of which is the reservoir, 98 ft. long, 82 ft. wide, and 33 ft. deep. A narrow staircase ascends to the aqueduct itself, in the form of a low gallery with two water-channels, and to the flat roof of the edifice, 95 ft. above the street (extensive view).

The **Aqueducto das Aguas Livres**, or old aqueduct of Lisbon, 15 M. in length, was constructed under John V. in 1729-49. It supplies the town with the water of the *Aguas Livres* from a point near *Bellas* (p. 534). The aqueduct, which is partly underground, crosses the valley of the Alcántara at Campolide (p. 507) by a viaduct ½ M. long, on the top of which are two stone causeways leading to Bemfica (p. 534). The largest of the 35 arches is 204 ft. high. As it approaches the Mãe d'Água, the aqueduct crosses the attractive *Praça das Amoreiras* (Pl. D, 1).

The high-lying part of the city to the W. of the Largo do Rato is named **Buenos Ayres.**

We follow the Rua do Sol do Rato, passing the end (left) of the long Rua de São Bento (tramway, see p. 509), and turn to the left into the Rua do Visconde de Santo Ambrosio, which leads past the church of *Santa Izabel* to the shadeless Rua Saraiva de Carvalho (Pl. B, C, 2). The last runs nearly due W. to the **Cemiterio Occidental** (Pl. A, B, 2), which lies high above the valley of the Alcántara. This cemetery, also known as the *Cem. dos Prazeres* from an old ermida, contains tasteful graves *(jazígos)* and numerous cypresses, and affords an admirable view of the Tagus, Ajuda (p. 528), and the arches of the old aqueduct. To the S., a little lower, is the Cemetery of the Poor. — We now retrace our steps and follow the Rua do Patrocinio to the right to the small Cemiterio Allemão (Pl. B, 2; entr., Largo de José da Silva Carvalho 59), containing the graves of Germans, Swiss, and Scandinavians. From this point to the *Palacio Real*, see pp. 526, 527.

From the E. part of the Rua Saraiva de Carvalho the *Rua Nova da Estrella* descends to the right to the entrance of the *Cemiterio dos Inglezes (Pl. C, 2; ring; fee 100 rs.), known as *Os Cyprestes* from the number of its cypresses. This cemetery, the first Protestant burial-ground in Portugal, was laid out in 1717 in connection

with the *Hospital of the English Factory* ('Impensis Britanorum et Batavorum'). It contains the graves of *Henry Fielding* (1707-54), the immortal author of 'Tom Jones', and *Dr. Philip Doddridge* (1702-51), the eminent Nonconformist divine.

The gate below that of the English Cemetery leads into the *Passeio Publico da Estrella* (Pl. C, D, 2), an attractive park. Its lower entrance opens on the Largo da Estrella (Pl. C, 2, 3).

The ***Estrella Church,** officially styled the *Basilica do Santissimo Coração de Jesus* (Pl. C, 3), is the most conspicuous building in W. Lisbon, just as São Vicente (p. 521) is in E. Lisbon. The church was erected in 1779-96, on the site of the old convent of *Nossa Senhora da Estrella,* in fulfilment of a vow of Queen Maria I., whose prayers for an heir to the throne had been heard. Its architects, *Matheus Vicente* and *Reynaldo Manuel*, took the church of Mafra (p. 543) as their model. The building material is limestone from the valley of the Alcántara (p. 527). The façade is adorned with numerous allegorical figures and statues of saints by *J. Machado de Castro.*

The fitting up of the Interior is ornate rather than artistic. The *High Altar* is decorated with figures of the four quarters of the globe, the nude woman representing Europe. To the right of the high-altar is the *Mausoleum* of Queen Maria, who died at Rio de Janeiro in 1816 at the age of 82, after having been insane for 24 years. The Latin inscription is curious.

The *Ascent of the Dome (entr. by the 5th door to the right; fee 200 rs.) should not be omitted. The staircase in the N.W. tower ascends to the flat roof of the church, which itself is a fine point of view. We then pass through the double lining of the dome into a gallery round its interior, where care should be taken not to disturb the worshippers below by loud talking. A ladder finally leads to the *Lantern*, the view from which (best in the afternoon) is the most extensive and the finest in Lisbon, including the whole of the city, the S. bank of the Tagus, and the ocean.

We return by *Inclined Railway No. 4* (p. 509). To the left, in the Largo de São Bento (station), lies the secularized convent of *São Bento* (17th cent.), which has been used since 1834 as the **Palacio das Côrtes** (Pl. D, 3), or house of parliament. It includes the *Camara dos Senhores Deputados* and the *Camara dos Dignos Pares do Reino*, the two together forming the *Côrtes Geraes da Nação Portugueza.* The building also contains the National Archives (*Archivo Geral do Reino;* adm., see p. 510). The collection is generally known as the *Torre do Tombo*, having been originally established in 1375 in a tower of that name, whence it was transferred to the Castle of St. George and ultimately (1757) to its present resting-place. — In front of the palace is the insignificant bronze statue of the statesman *José Estevam* (d. 1862), by Victor Bastos (1878).

Not far off is the **Academia Real das Sciencias** (Pl. D, E, 3), Rua do Arco de Jesus 13, founded in 1779 in a Jesuit convent. Its *Library* (adm., see p. 510) contains 60,000 volumns. The **Ethnological Collection (Museu Ethnologico Portuguêz)*, founded by the present director, *Senhor José Leite de Vasconcellos*, an indefatigable collector of Portuguese antiquities, ranks among the richest and

best-arranged in the world, and in the Peninsula is second only to the collection at Madrid. The bulk of the collection is on the ground-floor; but the smaller articles are temporarily arranged in the rooms of the *Geological Museum*, on the first floor. The inscriptions are placed in the cloisters *(claustro)*, belonging to the Academy.

The following are among the most interesting exhibits. Human remains and implements from the 'kitchen middens' (Danish, 'kjökkenmöddinger') of Mugem on the Tagus, along with photographs of the place in which they were found; view of a prehistoric stone quarry at the mouth of the Campolide Tunnel. Objects found in the caves of Peniche and of Carvalhal near Alcobaça; a large curved *Slab of Stone* with corded ornamentation, from the Casa da Moura at Cesareda, and numerous slabs of slate with similar ornaments. Roman *Bronze Tablet*, from the copper mines of Aljustrel, inscribed on both sides with mining-regulations for the mines at the ancient Vipasca. — Fine collection of prehistoric, Roman, and early-Christian antiquities from *Algarve*, presented by Senhor Estacio da Veiga of Tavira. — The most interesting of the inscriptions are the still undeciphered Iberian epitaphs on the rude tombstones from the *Campo de Ourique* in Alemtejo and the Latin inscriptions on the altars to the god 'Endovellicus', from the vicinity of Villa Viçosa (p. 541).

A little to the E. of the Royal Academy of Sciences is the *English College*, founded in 1624 for the education of priests and attended by 40-50 students.

b. Lisboa Oriental.

From the N.E. corner of the Praça do Commercio (p. 513) we enter the Rua da Prinoeza (dos Fanqueiros), leaving on the right the Rua da Alfandega, in which is the church of *Nossa Senhora da Conceição Velha* (p. 523). Farther on we ascend to the right by the Rua da Conceição (the third cross-street) to the Largo de Santo Antonio da Sé, in which rises the church of *Santo Antonio da Sé* (Pl. G, 5), destroyed by the earthquake and rebuilt by *Matheus Vicente* in 1812. It occupies the site of the house in which *St. Anthony of Padua* (1195-1231) was born. — A little higher up stands the —

Sé Patriarchal (Pl. G, 5), or cathedral, the oldest ecclesiastical edifice in Lisbon, founded by Affonso Henriques in 1150, traditionally at one time a Moorish mosque, and connected with the Castle of St. George by an underground passage. Boniface IX. invested it in 1393 with the dignity of a metropolitan church. Affonso IV. restored most of the building after the earthquake of 1344, and Ferdinand I. erected the present W. façade in 1380. The earthquake of 1755 destroyed the dome, and the subsequent fire devoured the roof and bell-tower. The work of renovation took 26 years. The only relics of the Gothic cathedral of the 14th cent. are the lower part of the façade, the first chapel in the left aisle, the ambulatory chapels, and two bays of the transept. The two *Towers* have been so truncated as to be quite ineffective. In 1383 Bishop Martinho was thrown from the N. tower by the mob on account of his Spanish sympathies.

The Interior has little of interest. The walls are lined with blue and white tiles, dating from the beginning of the 13th century. — The *Capella*

de São Vicente contains the remains of St. Vincent (d. 304), which were removed from Valencia to Cape São Vicente (p. 543) on the invasion of the Moors, and afterwards brought hither by Affonso Henriques. The armorial bearings of the city, representing a sailing-ship with two ravens, refers to the legend that ravens escorted the vessel on its voyage to Lisbon. — In the *Capilla Mór* rest Affonso IV. (d. 1357) and his wife Beatrice (Brites). Beyond, in the ambulatory, is an old episcopal throne, said to be that from which Affonso administered justice.

The *Cloisters* are entered from the N. side of the ambulatory. Their fourth chapel contains the 'Senhor Jesus da Boa Sentença da Sé', a wonder-working crucifix.

In the Rua do Arco Limoeiro, to the N. of the cathedral, is the *Aljube* (left), a prison originally erected for ecclesiastics but used for women since 1833. — A little farther on, to the right, in the Largo do Limoeiro (Pl. G, 5), is the **Limoeiro**, or male prison of Lisbon. It occupies the site of the *Palacio da Moeda*, one of the royal residences in the 14-15th cent., where the Grand Master of Aviz, afterwards King John I. (p. 500), stabbed Count Andeiro in 1383. The edifice, which has been used for a prison since 1495, was rebuilt after the earthquake.

Beyond the prison we ascend steeply to the left, passing the church of *São Thiago*, to the Largo do Contador Mór (Pl. G, 4), whence we proceed by the Travessa do Funil and the Rua do Chão da Feira to *St. George's Gate*. Passing through this without question, we enter the **Castello de São Jorge** (Pl. G, 4), the old Moorish citadel, which also indicates the site of the Roman city. On the castle-hill Affonso III. (d. 1279) built the *Paço de São Bartholomeu*, the first royal residence in Lisbon, and his successor Diniz (d. 1325) the *Paço da Alcaçova*. Both these were destroyed by the earthquake of 1755, but the Paços da Ribeira (p. 513) had already superseded them under Emmanuel I. as the royal residence. The castle affords splendid views of the town and the Tagus, especially from the tree-shaded terrace on the S. side. With the permission of the officer on duty, visitors may proceed past the barracks to the elevated esplanade, the view from which includes the line of the mediæval walls. — On the E. slope of the castle-hill stands the small church of *Santa Cruz do Castello*, with the highly revered 'Imagem' of St. George. To the N. of the church lies the Praça Nova, to the N.W. of which is the *Porta do Sol* (now walled up). Adjoining the gate is a marble head of *Martino Moniz*, whose heroic self-sacrifice enabled the Christians to enter here (inscription of 1646).

We now return to the Rua do Chão da Feira and descend thence viâ the Praça de Dom Fadrique and the Rua dos Cegos to the Largo do Menino Deus (Pl. G, 4). Thence we ascend by the Travessa do Açougue, the Rua de Santa Marinha, and the Rua de São Vicente to the lofty, twin-towered church of **São Vicente de Fóra** (Pl. H, 4). The original church, erected by Affonso Henriques 'outside' the town (p. 512), was replaced in 1582 by the present late-Renaissance edifice, ascribed to *Filippo Terzi* (?). The dome fell in at the earthquake of 1755.

The façade and the aisleless interior are richly adorned with marble. The nave is roofed with lofty barrel-vaulting. The baldachino of the high-altar is by *J. Machado de Castro*. The remains of Nuno Alvares Pereira were removed to the *Capella de São Theotonio* after the earthquake (comp. p. 516).

The **Mosteiro de São Vicente**, occupied down to 1773 by Augustine monks transferred to Mafra in that year, is now the residence of the *Cardeal Patriarcha de Lisboa*. In the cloisters is the **Pantheon* of the Portuguese monarchs of the house of Braganza, from John IV. (1640-56) to Louis I. (d. 1889). Affonso VI. (p. 530) and Maria I. (p. 519) are buried elsewhere. The Duke of Terceira (p. 527) and the Duke of Saldanha are also interred here. Admission is obtained for a fee. — The **Convent Garden* commands an extensive view.

A little to the S.E., in the Campo de Santa Clara, stands the fine church of *Santa Engracia* (Pl. H, 4), founded in 1500 and restored in 1630. It was, however, left unfinished and is now used as an artillery magazine. 'Endless, like the building of Santa Engracia', and 'Obras de Santa Engracia' are proverbial expressions in Lisbon. — Adjacent lies the *Marine Hospital* (Pl. H, I, 4; 1797).

From the church of St. Vincent the Rua da Infancia ascends to the N. to the Largo da Graça (Pl. G, H, 3, 4), which we follow to the S.W., passing the old *Convent of Graça* (now barracks), to the church of **Nossa Senhora da Graça** (262 ft.; Pl. G, H, 3, 4). This unpretending structure, built in 1556 and rebuilt after the earthquake, occupies the top of the ridge once called the *Almafala*. It commands a fine *View of Lisboa Occidental and the lower town, but the harbour is concealed by the Castle of St. George.

Interior. The miracle-working image of *Nosso Senhor dos Passos da Graça* is exhibited on Frid. in the S. transept. The figure of Christ is represented lying under the Cross and is believed by the faithful to consist of real flesh and blood, in proof of which the finger-marks of a sceptic may be seen on one of the legs. In the nave is an image of *Nossa Senhora das Dôres*. — In the *Casa do Capitulo* is the tomb of *Affonso de Albuquerque* (p. 500), and in the *Sacristy* is the monument of *De Pereira*, secretary of state under Peter II.

We now return to the above-mentioned barracks and enter the Rua da Graça to the N. Near the beginning of this street, to the left, is the Travessa do Monte, leading to (5 min.) the ermida of **Nossa Senhora do Monte** (328 ft.; Pl. G, H, 3). Here we enjoy a most extensive *View, extending on the N.E. to Santarem and embracing the greater part of the city, the harbour, and the S. bank of the river. The chapel, built in 1243 and ruined by the earthquake, contains the chair of *São Gens*, the first bishop of Lisbon, which is held in much esteem by women approaching their confinement.

We return to the Largo da Graça and take the *Inclined Railway No. 3* (p. 509) back to the lower town. Or we may follow the Rua da Graça to its N. end, pass the *Cruz dos Quatro Caminhos*, and then follow the Estrada da Penha da França to the N.E. to the

(20 min.) secularized Augustine convent of **Nossa Senhora da Penha da França** (360 ft.; Pl. H, 1). This was built about 1597 by the sculptor *Antonio Simões*, in gratitude for his escape from the disastrous battle of Al-Kasr al-Kebîr (p. 530), and was named in honour of the image of the Virgin mentioned at p. 487. The church, restored after the earthquake, is the votive church of the sea-faring population. It affords a fine view of the fertile hilly district to the N., the Serra de Cintra and the Pena (p. 536) to the W., and the Tagus bay to the S.

From the Penha da França we may descend to the W. to the Avenida dos Anjos and proceed thence to the S.W. to the tramway station in the Largo do Intendente (Pl. G, 2). Or we may follow the Estrada da Circumvallação to the S.E., passing the *Cemiterio Oriental* (Pl. K, 1), to the *Cruz de Pedra* (Pl. K, 3).

c. The Streets by the Tagus (from E. to W.).

At the point where the Estrada da Circumvallação joins the line of streets along the river, a little to the N.E. of the *Cruz de Pedra*, lies the **Asylo de Dona Maria Pia** (Pl. K, 3), an almshouse established in 1867. Adjacent is the former convent of *Madre de Deus*, founded in 1508 by Queen Leonora, sister of Emmanuel I. and widow of John II. The church contains the tomb of the foundress and some good paintings.

The Calle da Cruz da Pedra leads hence to the S.W. to the *Deposito do Alviella* (Pl. I, 3, 4), the reservoir of the conduit constructed in 1869-80 to supply the town with the water of the *Alviella*, near *Pernes*, a distance of 70 M. Farther on are the *Estação de Santa Apolonia* (p. 507) and the **Arsenal do Exército** (Pl. H, 4, 5), a block of buildings begun in 1726 and finished by the Marquis of Pombal in 1760. It now accommodates a military magazine and the *Commando Geral da Artilheria*. On the first floor of the main building are five fine *Salas d'Armas* containing the Artillery Museum (adm., see p. 511). To the Arsenal belong a *Weapon Factory*, and a *Gun Foundry (Fundição de Canhões)* in the Campo de Santa Clara (p. 522; adm. by permit from the Commando Geral).

Passing through several narrow streets, we reach the Rua da Alfándega (Pl. G, 5), named after the custom-house, which flanks it on the S. Here stands the church of **Nossa Senhora da Conceição Velha** (Pl. cv; G, 5). The magnificent façade, with its door and windows in the richest 'Manoelino' or 'Emmanuel' style (p. 529), was the façade of the S. transept of the old church. On the pillar in the middle of the portal is a statue of St. Michael. In the pediment above appears the Virgin, with Pope Alexander VI., the founder of the brotherhood of Miguel Contreiras, and several prelates on one side, and King Emmanuel, Queen Maria with her children, and Queen Leonora on the other side. — A few yards to the E. of this

point is the Travessa dos Bicos, leading to the Rua dos Bacalhoeiros. Here stands the *Casa dos Bicos*, built in the reign of Emmanuel I. by Braz, a son of Affonso de Albuquerque. It used also to be called the *Casa dos Diamantes*, from the facetted stones of the façade.

Farther on is the *Praça do Commercio* (p. 513), to the N.W. of which lies the Largo do Municipio (Pl. F, 5), or *Largo do Pelourinho*, a handsome square overlooked by the lofty buildings of upper Lisbon. The *Patacio do Municipio* (town-hall), on its E. side, was built in 1865-80 by *M. Dom. Parente da Silva;* it contains a handsome staircase and a richly decorated hall. The church of **São Julião,** in the N.E. corner of the square, dates from the 12th cent. but was rebuilt after the earthquake. It contains the *Chapel of the Germans* (S. transept) and the silver christening bowl of King Sebastian. — The spiral column in the midst of the square is the so-called *Petourinho*, or pillory, also known as the *Forca dos Fidalgos* from the many nobles executed here. The numerous 'pelourinhos' of Portugal refer, like the Roland columns of Lower Germany, to the jurisdiction claimed by the towns.

On the S. side of the Largo do Municipio stretches the **Marine Arsenal** (Pl. F, 5), to which visitors are admitted by a 'licença' from the Inspector. It includes wharves, a dry dock, and a naval yard for the equipment of the fleet *(Depósito Geral da Fazenda da Armada).* On the first floor of the main building is the *Naval Academy.* The Sala do Risco contains the *Museu Naval* (adm., see p. 511). — *Sulphur Spring*, see p. 509.

To the W. the Rua do Arsenal ends at the Largo do Corpo Santo (Pl. E, 5), with the *Convent and College of the Irish Dominicans*, founded in 1641. Here the tramway skirting the Tagus forks into the inner and outer lines (comp. p. 527).

The Inner Tramway Line passes under the Rua do Alecrim (p. 516) and follows the Rua de São Paulo to the Largo de São Paulo (Pl. E, 5), with its handsome bronze fountain. Farther on it passes (left) the *Casa da Moeda*, or Mint, and (right) the *Inclined Railway No. 5* (p. 509) and reaches the Largo do Conde Barão (Pl. D, 4). Here diverges the tramway to the Rato (p. 518), running to the right (N.) through the Rua de São Bento. We descend to the S.W. through the Rua de Vasco da Gama, pass near the *Estação de Santos* (p. 508), and ascend the Calçada de Santos to the *Largo de Santos* (Pl. C, 4), with the church of that name. — A little farther on is the Largo das Janellas Verdes, with a tasteful fountain-group of Venus and Cupid. On the S. side of this square stands the —

***Museu Nacional das Bellas Artes** (Pl. B, C, 4), opened in 1884 (adm., see p. 511); when the main door is closed, visitors enter through the garden by the entrance to the barracks to the left. The building, the old *Casa das Janellas Verdes* ('green windows') occupied by the Marquis of Pombal, is now the seat of the Academy of the Fine Arts. The museum contains a valuable art-industrial

collection and a somewhat unsifted gallery of about 1000 pictures by ancient and modern masters. Some of these came from the former gallery in the Franciscan convent (p. 516) and others from the collection of Prince Ferdinand in the Paço das Necessidades (p. 526). A catalogue is in preparation.

Ground Floor. Saloon with plaster-casts. — Saloon with furniture and wood-carvings of Portuguese and Flemish origin. — Two saloons containing the Conde do Carvalhida's picture-collection. — We pass through a room decorated with cabinets and sculptures, and ascend the *Side Staircase* to the —

Entresol, where six rooms are devoted to Drawings. — We may either ascend this staircase farther to the first floor, which we reach at the last of the rooms described below, or we may return to the entrance and ascend the *Grand Staircase.*

First Floor. — Room A (Modern Pictures). To the right of the entrance: 895. *A. Dunaresq*, Review before the Prince of Wales (George IV.); 713. *H. Coroenne*, Henri, Duc de Guise, at the parliament of Blois; 894. *V. Chavet*, Henri III. of France amid his favourites; 743. *G. Marquerie*, Toilette of Phryne; 623. *A. Muñoz Degrain*, Othello and Desdemona; 603. *A. de Andrade*, Landscape; 359, 360. *Simpson*, Queen Maria II. da Gloria and Duke August of Leuchtenberg, her first husband. — Room B (Modern Pictures). 900. *M. G. Hispaleto*, Orphans; 881. *Antonio de Sequeira* (p. 508), Foundation of the Casa Pia at Belem (allegory); 889. *F. Lahmeyer*, Tangerine beggar; opposite, 897. *A. Serres*, Persecution of heretics in the 15th cent.; 555, 556. *A. M. de Fonseca*, Copies of Raphael and Domenichino.

Room C (Various Schools). To the right: *Sequeira*, 497. Grant of the Portuguese Constitution in 1820 (sketch in colours), 118. St. Bruno at prayer; 752. *J. A. Duck*(?), Camp; 119. *Franc. Vieira de Mattos (o Lusitano)*, St. Augustine; 139. *Ag. Masucci*, Annunciation; 575. *H. Rigaud*, Card. Polignac; 468. *J. Vernet*, Harbour; 125. *Vieira de Mattos*, Virgin of the Rosary; 560. *Seb. Ricci*, Crucifixion; 817. *Sir Thos. Lawrence*, The temptation; 467. *J. Vernet*, Shipwreck. — Room D (Flemish School). To the right: 528. *Adriaen van Ostade*, Peasants dancing; 531. *Rubens*, Perseus and Andromeda (coloured sketch for the picture at the Prado, p. 80); 735. *P. Mignard*, Isabella of Orleans, Duchess of Guise; 753. *Frans Francken*, Autumn; opposite, 872. *A. van Ostade*, Peasants.

Room E. To the right: 599. *Josepha d'Ayalla (d'Obidos)*, Marriage of St. Catharine (1847); 889. *Zurbaran*, St. Francis at prayer; 888. *Carlo Dolci*, Annunciation; 627, 813. *J. D. de Heem*, Still-life; 455. *Venetian School* (16th cent.), Page teaching a child to walk; 453. *Sanchez Coello* (?), Portrait of a princess; 719. *Juan Ant. Escalante*, Vision of St. Francis; 751. *Valdes*, St. Vincent Ferrer; 143. *J. Courtois (Bourguignon)*, Battle; 869. *A. van der Neer*, Moonlight-scene; 524. *In the style of Teniers the Younger*, Peasant interior; 570. *Rembrandt*(?), Descent from the Cross (sketch); 567. *P. Neefs*, Church interior; 574. *Ferd. Bol*, Rabbi; 526. *Teniers the Younger* (?), Boors; 537. *Spanish School* (17th cent.), Cardinal; 543. *School of Rubens*, Daughter of Herodias.

Room F. 738. *L. Cranach*, Daughter of Herodias; 51. *Unknown Master* (16th cent.), Two angels with St. Veronica's napkin. — 697. *Netherlandish School* (16th cent.), Triptych, with the Mater Misericordiæ in the centre; on the wings, St. John the Evangelist with King Emmanuel and John the Baptist with the pope (from Madeira); on the outside, SS. Sebastian Christopher, Peter, and Paul. — 661. *Unknown Master* (17th cent.), Portrait of a man.

Room G (chiefly Italian Pictures). To the right: 573. *Garofalo*, Virgin and Child; 542. *Andrea del Sarto* (?), Portrait; *107. *Flemish Master* (beginning of the 16th cent.), Virgin in prayer; 458. *Bern. Luini* (?), Bearing of the Cross; 460. *Lod. Mazzolino*, Holy Family; 580. *Rosso*, Card. Octaviano Ubaldino; 882. 883. *Flemish School* (16th cent.), Betrayal of Christ, Christ before Pilate; 461. *School of Raphael*, Allegory of Patience; 734. *Antonello da Messina* (?), Crucifixion; 546. *H. Holbein the Younger* (?, more probably *School*

of Quentin Matsys), Virgin and Child; 571. *Sebastiano del Piombo* (?), Pietà; 828. *A. Dürer*, St. Jerome (1521); 568. *Raphael*, St. Nicholas resuscitating three boys (part of the predella of an altar-piece, painted in 1500 but now destroyed, with the Coronation of St. Nicholas of Tolentino, from Città di Castello); 547. *Perugino* (?), Virgin and Child; 541. *School of Leon. da Vinci*, Christ; 459. *School of Raphael*, Adoration of the Holy Child.

Rooms H, I, and J contain works of the early-Portuguese school, not yet finally numbered and arranged. *Frey Carlos*, 677. Annunciation; 677. Christ appearing to the Virgin after the Resurrection; 83. Ascension; 82. Coronation of the Virgin; 211. The Good Shepherd; no number, Pentecost. *Master of São Bento*, 4-7. Visitation, with allegorical figures of Charity, Poverty, and Humility, Adoration of the Magi, Presentation in the Temple, Christ among the Doctors. *Velasco da Coimbra*, 8-15. Life of the Madonna; 30. Beautiful Madonna in a garden, waited on by angels. *Unknown Masters* (16th cent.), 222 Madonna and Child, to whom two angels offer a lily and strawberries; 252. John the Baptist and St. Dominic, with Prince John and Prince Affonso (wings of No. 222); 678, 679. Madonna enthroned dispensing justice, with SS. Julita and Daniel; no numbers, Legend of São Jago and his knight, Pelayo Perez Correa; Portrait of Vasco da Gama. Here also is a triptych ascribed to *Memling* (?), with the Adoration of the Child, the Adoration of the Magi, and the Flight into Egypt.

The next Two Rooms contain glass, porcelain, and fayence, chiefly of Portuguese origin, and also three reliefs in the Robbia style, attributed to *Niculoso da Pisa*. In a side-room are wooden and terracotta figures (18th cent.), from the representations of the Nativity erected at Christmas. — The following Room contains church-plate, processional crosses, the private altar of Vasco da Gama, a pax, chalices, monstrances, etc. — In the Last Rooms are ecclesiastical vestments, embroideries, hangings, carpets, etc.

The tramway continues to run towards the W., with occasional views of the river on the left, to the attractive Praça d'Armas (Pl. A, 4).

A little to the N. of the Praça d'Armas is the high-lying Largo das Necessidades (Pl. A, 3, 4), the centre of which is occupied by an obelisk with a fountain. Opposite is the main façade of the **Palacio Real** (Pl. A, 3, 4) or *Paço das Necessidades*, the residence of King Charles I. The building was erected by John V. in 1743-50 on the site of the ermida of *Nossa Senhora das Necessidades*, whose miracle-working image was called upon 'in time of need'. The palace and its beautiful park, the *Tapada das Necessidades*, are not shown to the public. Most of the art-treasures formerly here have been transferred to the Museu Nacional (p. 524), the principal exceptions being *Holbein the Elder's* Fountain of Life and a fine triptych by *Herri met de Bles*. Orders for the palaces at Cintra (p. 535) are issued at the 'Administração'. The statues of SS. Philip Neri and Francis on the façade of the *Palace Chapel* are by an Italian sculptor named Giusti.

The first Cortes were held in the Necessidades Palace in 1820. Queen Maria II. da Gloria, the wife of Prince Ferdinand, died here in 1853; and at the end of 1861 her three sons — Peter V. (Nov. 11th), Prince Ferdinand, and Prince John — were also carried off here by typhus fever. Queen Stephanie, wife of Peter V., died here a little later. On Christmas Day, 1861, as Prince John lay dying, the magistrates of Lisbon sent a deputation to the young King Louis I., praying him to leave the fatal palace. The king complied and was escorted the same night to the palace of Caxias (p. 533) by thousands of men carrying torches.

From the Necessidades Palace we may proceed to the N.E., across the Largo do Rilvas and along the Calçada das Necessidades,

skirting the wall of the royal park, to the *Cemiterio Allemão* and the *Cemiterio Occidental* (p. 518).

Beyond the Praça d'Armas the tramway reaches the vaulted-over *Alcántara*, forming the W. boundary of the old town, and crosses the tracks of the *Loop Railway*. The street to the N. leads to the large *Quarries* to the W. of the Alcantara, the marble-like limestone of which has long been used by the builders of Lisbon. — A little farther on, the inner and outer tramway lines reunite in the suburb of **Alcantara,** near the high-lying *Ermida of Santo Amaro*, a singular Renaissance dome-covered building begun in 1549. On the S. side is an open cloister, the walls of which are lined with rich tiles.

From Alcantara to *Ajuda* and *Belem*, see below.

The Outer Tramway Line, skirting the Tagus and affording a series of fine views, leads from the Largo do Corpo Santo (p. 524), past the *Hôtel Central* (p. 508), to the Praça do Duque da Terceira (Pl. E, 5). Here rises a bronze statue of the brave *General Villa Flor, Duque de Terceira*, who roused the Azores (Terceira) to revolt during the Miguelite reign of terror and marched triumphantly on July 24th, 1833, from Algarve to the liberated Lisbon (comp. p. 569). The statue, erected in 1877, is by José Simões d'Almeida.

Beyond this point the river is skirted by the *Rua do Vinte e Quatro de Julho* (Pl. A-E, 4, 5), formerly named the *Aterro*, a wide boulevard reclaimed from the Tagus and planted with trees. The new harbour-works (p. 512) to the left include a broad quay and large docks. To the right is the *Mercado do Vinte e Quatro de Julho* (Pl. E, 5), with its spacious glass pavilions, presenting a very animated scene in the early morning. In the middle is the fish-market. The fish are sold by auction opposite, on the bank of the river.

To the N.W. of the market is the charming Praça do Marquez de Sá da Bandeira (Pl. E, 5), with a bronze statue, by Giovanni Ciniselli, of the *Marquéz de Sá da Bandeira* (1795-1876; p. 574). — To the left lies the new *Estação Caes do Sodré* (Pl. D, 5; p. 508) the starting-point of the railway to Belem and Cascaes.

Farther on, the tramway passes the *Estação de Santos* (Pl. C, 4), the Rua de Vasco da Gama (p. 524), and numerous mills and factories, uniting with the inner line on the other side of the Alcantara valley (see above).

d. Ajuda and Belem.

Ajuda is reached from Alcántara (see above) by the Calçada da Tapada, leading to the N.W. along the park (1½ M.), or from the Praça de Dom Fernando in Belem by the Calçada d'Ajuda, running to the N.E. (¾ M.). A third street connects Ajuda with the Praça de Vasco da Gama (p. 529) in Belem. — The *Paço de Belem* is in the Praça de Dom Fernando; the church of *Santa Maria* and the *Casa Pia* lie ¼ M. to the W., in the Praça de Vasco da Gama, a station of the Tramway mentioned at p. 509. The Belem station on the Cascaes Railway (R. 59c) adjoins the Praça de Dom Fernando. The *Torre de Belem* stands halfway between the stations of Belem and Pedrouços. — The church at Belem is closed from 9 to 2.30.

Beyond the junction of the inner and outer lines at Alcantara

(p. 527) the tramway continues to run towards the W. through the suburb of **Junqueira,** passing the *Colegio Brasileiro* and skirting the *Novo Retiro (Praia de Junqueira).* To the right are several attractive country-houses; to the left is a *Cordoaria* or ropery.

On reaching **Belem** (Brit. vice-consul), we follow the long Rua de Junqueira to the PRAÇA DE DOM FERNANDO. On the N. side of this square, at the corner of the Calçada d'Ajuda, lies the **Paço de Belem,** built about 1700 by the Counts d'Aveiro, bought by John V. (1706-50), and now usually occupied by the royal family. It is also known as the *Quinta de Baixo* in distinction to the Quinta de Cima, situated a little to the N. Near it is the *Picadeiro,* or riding-school.

The monotonous CALÇADA D'AJUDA leads to the N.E. to the interesting *Depósito das Carruagens Reaes,* or royal coach-houses (adm. on application to the superintendent).

The most interesting state-carriages are that of Philip III. (1619); ant other of 1656; the bridal chariot of Peter II. and his wife; the chariot (made at Paris in 1665) given by Louis XIV. to the Princess of Savoy on her marriage with Affonso VI.; two of John V. (1727 and 1708), the latter of which was used at the marriage of the present king. Donkey-carriages; carriages for children; old cabriolets. The 'seges' were in use down to the middle of the present century. — Here also are kept the vehicles on which the images of saints are borne through the streets on high festivals.

At the end of the street stands the royal **Palace of Ajuda,** splendidly situated on the hill above Belem and now occupied by the Queen-Dowager Maria Pia. It was begun in 1816-26 by John VI. but has never been finished. The main façade is turned towards the E. The name is derived from a chapel of Our Lady of Aid ('ajuda') that formerly stood on the site. Visitors are seldom admitted.

The vestibule contains 44 lifesize marble statues by *J. Machado de Castro* and others. The state-rooms are hung with pictures by *Hieron. Bosch* (Temptation of St. Anthony), *Cyrillo Machado*, *Sequeira*, and *Taborda Vieira Portuense*. The SALA DE TOCHA, the largest room (E. side), contains scenes from the life of John IV. by *Taborda;* in the SALA DE AUDIENCIA is a representation of the return of John VI. from Brazil. Court receptions are held in the SALA DAS BEIJAMAOS ('kissing hands'). — The well-arranged LIBRARY contains a collection of costly *Church Plate* from Belem (see above), wrought from the first gold brought home by Vasco da Gama from India. Here, too, are the sword of *Nuno Alvares Pereira* (p. 516), a 'gorgelím' (gorget) of Francis I. of France, and several trophies.

Nearly opposite the S.W. angle of the palace is the entrance to the BOTANIC GARDEN (if closed, the visitor should send in his card to the Director; fee to the superintendent 100 rs.). At the entrance of the lower garden are the statues of two warriors, excavated at Lezenho (p. 504) in 1785 and probably of Celtic origin. Above the gate are the busts of two Roman emperors. The fountain is adorned with figures of all manner of creeping things. By the flight of steps leading to the shady upper garden is a statue in Roman imperial dress.

From the Botanic Garden a sunny street descends to the S.W. to the insignificant church of *São José* or *Memoria*, founded on Sept. 3rd, 1760, on the spot where King Joseph I. had been shot at and wounded two years before.

The Duke of Aveiro, the Marquis and Marchioness of Tavora, and the Count of Atouguia were found guilty of this crime and were executed here, along with four subordinate conspirators, ten days after the attempt. Their bodies were burned and their ashes scattered in the Tagus. Pombal used the opportunity to implicate the Jesuits and to expel that order from Portugal, and they on their side stigmatised the whole affair as a sham plot arranged by the marquis. — The palace of the Duke of Aveiro was torn down, while its site was strewn with salt and forbidden to be used for any other building. The spot, near the Paço de Belem, now almost concealed by small houses, is still marked by a column.

The street ends at the spacious grounds of the Praça de Vasco da Gama, with the once famous Hieronymite convent of Belem.

The ****Convento dos Jeronymos de Belém** (*i.e.* Bethlehem) occupies the site of a *Seamen's Home*, founded by Prince Henry the Navigator. Vasco da Gama here spent the night before he started on his voyage of discovery (July 8th, 1497), and here he was received by Emmanuel I. on his return in 1499. The king had vowed to erect here a convent to the Virgin if the enterprize were successful, and he laid the foundation-stone of the building within a few weeks of the explorer's return. The general design of the convent was furnished by *Boutaca*, an architect of whose work we have other specimens at Setubal (p. 539); its execution and details were due to the great master *João de Castilho* (ca. 1490-1581), who undertook the superintendence of the building in 1517. In 1551 John III. discontinued the work.

On the suppression of the convent in 1834, its buildings were assigned to the *Casa Pia*, an orphanage established by Maria I. in the castle of St. George (p. 521). The increasing number of pupils necessitated (1859) large additions in the shape of dormitories, schoolrooms, and baths; and these were erected from a very unsatisfactory design by the painters *Rambois* and *Cinati*. The upper floor of the S. wing was restored in a kind of 'Emmanuel style' and provided with a large central tower. The latter collapsed in 1878, and is to be re-erected. In spite of these disfigurements, the extensive edifice, built of the fine white limestone from the Alcantara valley (p. 527), still produces a very impressive effect.

The Architectural Style of the building is the so-called *Arte Manoelina*, or style of Emmanuel, which came into vogue about 1480 and is so named after King Emmanuel I. (1495-1521; comp. p. 500), surnamed the Fortunate *(o Venturoso)*. To this great monarch is due a large number of similar buildings, not only in Portugal itself but also in its colonies. It may be called a kind of 'Gothic Transition style' and is a late and exuberantly rich development of Gothic, the details of which have been largely borrowed from the decorative forms of the Early Renaissance, from the sumptuous buildings of India, and from the Moors (the last mainly in the S. part of Portugal). This blended style is often fantastic and has a decided tendency to over-elaboration, but it is interesting even in its extravagances. It was ultimately replaced by the Renaissance style introduced by the colony of French sculptors at Coimbra (ca. 1530), by the Jesuit style under John III., and by the forms of the late-Renaissance of Italy favonred during the period of the Spanish domination.

The church of *Santa Maria, at the S.E. angle of the monastery, is the burial-place of Emmanuel and his successors, and is

celebrated for the gorgeous architecture of its S. façade. The superb **Main Entrance*, 39 ft. wide and 104 ft. high, was designed by João de Castilho and is lavishly adorned with sculptures by Master Nicholas, 'the Frenchman' (p. 561). It is framed by two buttresses and a large circular arch. Above is a wealth of pinnacles, niches, and balconies; and at the very top, rising over the beautiful open parapet of the roof, is a canopy surmounted by the cross of the Order of Christ (p. 554). Below, on a corbel between the doors, is a statue of Vasco da Gama (or Henry the Navigator?). Mr. Fergusson finds this portal 'very impressive and pleasing, in spite of all that can be said against its taste', and he notes its similarity in design and detail to the chapel at Roslin (see *Baedeker's Great Britain*). To the right and left of the portal are lofty round-headed windows. The rest of the S. façade is simpler, with the exception of the elaborate cornice and parapet. The *Choir*, built by Diogo de Torsalva in 1551 to replace the small original choir, is very plain in style.

The *W. Portal*, sadly mutilated on the construction of a portico which was afterwards removed, is also freely adorned with sculptures. On the arch are the royal arms, below the Annunciation and the Adoration of the Kings; on the jambs, beneath rich canopies, are groups of King Emmanuel with St. Jerome and Queen Maria with John the Baptist. Of the *Towers* of the W. façade that to the S. has alone been completed, and it is disfigured with an inharmonious dome added at the 'restoration' in place of the original conical roof.

The INTERIOR (open till 2.30 p.m.), 302 ft. long and 82 ft. high, consists of a nave and aisles, a high-choir at the W. end, a transept without aisles, and a semicircular apse. The nave and aisles together are 71 ft. across; the superb transept is 95 ft. long and 62 ft. wide. There are two chapels on the groundfloor of the towers, adjoined by other two below the projecting high-choir (*coro alto*). The bold groining of the nave is supported by two massive piers at the crossing and by six other slender and ornate pillars, the two W. of which rise from the high-choir. Almost all the light is admitted through the portal and through the S. windows with their fantastic rosettes; and the general effect is pleasant and reposeful.

In the N. aisle are twelve *Confessionals*, which are also accessible from the cloisters (see below). — The N. chapel of the transept contains a lifelike *Figure of St. Jerome*, of which Philip II. is reported to have said 'Estoy esperando que me habla' (I am waiting for it to speak to me). — The Renaissance capella-mór is entered through a magnificent arch, with richly adorned *Pulpits* on each side of it. To the right and left, in recesses and borne by elephants, are the small *Sarcophagi* of *Emmanuel* and *Queen Maria*, *John IV.* and *Queen Catharine of Austria*. The 'Cardinal-King' *Henry*, *Affonso VI.*, *Catharine of Braganza* (1638-1705), wife of Charles II. of England, and other royal personages are interred in the chapel beyond the capella-mór. In the two side-chapels lie the eight *Children of John III.* Here, too, is the cenotaph of *King Sebastian*, who disappeared without trace at the battle of Al-Kasr al-Kebîr (1578). The remains of *Vasco da Gama* and *Camoens* have lain here only since 1880. The scenes from the Passion, in the apse, are by *Christovão Lopes* (1516-1600). — The Coro Alto (entr., see below) has beautiful **Renaissance Stalls* of 1560, with exquisite panels.

The door next the W. portal of the church leads to the Casa Pia and the cloisters (ring; fee 150-200 rs.).

The superb **CLOISTERS (*Claustro*), the masterpiece of João de

Castilho, are in the form of a square of about 180 ft., with blunted corners. They are surrounded by a two-storied arcade and form the main glory of the convent. The beautiful groining, the round-headed windows with their graceful columns and exquisite tracery, and the wealth of Renaissance ornamentation applied to all available surfaces combine to make a visit to these cloisters a thing never to be forgotten. A flight of steps adjoining the fountain ascends to the upper arcade and to the coro alto of the church (see p. 530).

The *Sacristy*, at the S.E. corner of the cloisters, is a square room with a Renaissance pillar resembling a candelabrum. — To the N. of it is the old *Chapter Room*, with a modern vaulting; since 1888 it has contained the tomb of *Alexandre Herculano* (1810-77), the novelist and historian.

The *Refectory*, on the W. side of the cloisters, a large rectangular structure of solid masonry, is covered with fine reticulated groining. The lower part of the walls is lined with beautiful tiles of the 18th cent., bearing Biblical scenes. At the S. end is a much-damaged Holy Family by *Dias*.

To the N. of the cloisters is the *Capella dos Jeronymos*, an almost cubical structure with a good portal and a rectangular apse. The interior should be visited for its fine vaulting and three tiled altars.

The modern portion of the Casa Pia includes eight large dormitories *(Dormitorios)*, an interesting bathroom *(Sala dos Banhos)*, and other apartments. The *Sala dos Reis* contains a series of portraits of the Portuguese kings down to John VI., omitting the Spanish 'Intrusos'. The earlier ones are imaginary.

'Emmanuel's face is pale, delicate, and intelligent, but not without a trace of melancholy in its expression; he recalls the Stuarts. The young hero Sebastian stands with half-drawn sword, as if ready to spring from the frame into the room and thence into the world of action. In a dusky corner is the effigy of Pedro I., the Cruel or the Severe, as history names him. The repulsive, frog-like visage of João VI. is also on show' *(Prince Lichnowsky*, 1843*)*.

At the W. end of the uncompleted *S. Wing* is the *Museu Industrial e Commercial de Lisboa* (adm., see p. 511), opened in 1883. This contains specimens of Portuguese and foreign textiles, lace, pottery, etc.

About $^3/_4$ M. to the S.W. of the Praça de Vasco da Gama, on the Tagus, stands the ***Tower of Belem** *(Torre de São Vicente)*, one of the most interesting structures in Lisbon. It was completed in 1520, in the reign of Emmanuel, for the protection of the Tagus, and is said to be modelled on an old design by *Garcia da Resende*. It stood originally on a rocky islet in the stream, and its picturesque effect has been somewhat marred by the silting up of the channel between it and the land and by the adjacent factories.

The lower part of the tower is adjoined by a kind of Platform, projecting over the river and enclosed by a parapet with battlements and the shields of the Knights of Christ; at the corners are six tasteful turrets, copied from originals in India. The square Tower itself is adorned on the riverside by a balcony with a traceried parapet and round-headed windows,

and on the other sides by bow-windows. Higher up the tower is girt with a passage *(curseria)* for the use of the defenders. The flat roof is adorned with four Indian turrets.

The INTERIOR (special permission necessary) contains several square rooms, all of which have been repeatedly restored. The *Sala Regia* possesses curious acoustic properties. The *Dungeons* in the basement receive light and air only through gratings in the floor of the casemates. Under Miguel they were filled, like the Limoeiro (p. 521), with political prisoners. The view from the platform is superb.

From the tower we may proceed, passing a fort and several bathing-houses, to the station of *Pedrouços* (p. 533).

59. Environs of Lisbon.

a. Lumiar and Odivellas.

This is a pleasant drive of 2-3 hrs. (carriage, see p. 508). There is a tramway to *Lumiar* (No. 3, p. 509).

We leave Lisbon by the *Porta de São Sebastião da Pedreira*, at the end of the Rua de Dona Estephania (Pl. G, 1), and proceed to the N. along the road to Torres Vedras (p. 544). In *Campo Pequeno* lies the new *Bull Ring* of Lisbon (p. 510). *Campo Grande*, with a church dedicated to the Magi and a fine promenade laid out at the end of the 18th cent. by Count Linhares, is much frequented on Thurs. and Sun. by the fashionables of Lisbon. — A little farther on is —

Lumiar, celebrated for the beautiful *Quintas or parks of the *Duque de Palmella*, the *Marques de Angueja*, and the *Marques d' Olhão*. The public is freely admitted; tickets for the first-named park may also be obtained at the Lisbon palace of the duke, in the Rato. — Farther on, about 5 M. from the Porta de São Sebastião, is the *Quinta de Nova Cintra*, a favourite pleasure-garden. A little beyond this, to the W. of the road, lies —

Odivellas, with a Cistercian nunnery founded in 1305 by King Diniz, who is interred in its church. The choir contains three pictures ascribed to *Velasco* (p. 560). At the portal is a Turkish cannon-ball from the siege of Ormuz, sent hither by the Spanish commandant, Alvaro de Noronha.

Beyond Odivellas the road leads viâ (10 M.) *Loures* to the *Cabeza de Montachique* (1332 ft.), on the 'inner line' of the fortifications of Torres Vedras, and to *Povoa da Galega* (475 ft.) and the *Atalaia Guia* (1020 ft.). It then descends viâ *Enxara dos Cavalleiros*, *Marmelos São Sebastião*, and *Mugideira* to (53 M.) *Torres Vedras* (p. 544).

b. S. Shore of the Bay of the Tagus.

Steamers *(Vapores Lisbonenses)* from the Praça do Commercio (Pl. F, 5) o *Barreiro*, 5-6 times daily (return-fare 200 rs.); and from the Caes do Sodré (Pl. E, 5) to *Cacilhas*, every 40 min. (fare 500 rs., no return-tickets). In Cacilbas carriages and donkeys are in waiting (bargaining necessary).

Barreiro, the starting-point of the S. Portugal railways (R. 63), commands a fine view of the bay and of Lisbon (see p. 507).

Ericeira
Leiri
Mafra
237
Quintal
Foz do Falcão
Valbom
Rio de Cheleiros
Ribª de Architecto
Carapinheira
Malveira
Seixal
Alcainça Gde
Atalaia
Mouxeira
Boco
Igreja Nova
425
429
Quintas
Cortezia
Estação d. Mafra
Alvarinhas
Arêas
Cheleiros
Ribª do Forello
427
Montemuro
Lomba de Piannos
Odrinhas
Arrebanca
Negraes
Faião
Antas
Sta Olaia
S. João das Lampas
205
Montelavar
Arêas Gordas
Alfaquiques
Arneiro dos Marinheiros
Pero Pinheiro
Alvogas
Fontanellas
Terruge
Almargem
Machado
Azenhas do Mar
Gouvêa
Pedras da Granja
206
Villa Verde
Palmeiros
Ollelas
Almornos
Praia das Maçans
Cortegaça
227
Piedade
321
Janas
Rale
Campo Razo
Sabugo
Camaroês
Mourlinho
Lourel
Algueirão
D. Maria
Mucifal
Ribeira
Pedra de Alvidrar
Collares
Cintra
Carregueira
Fojo
Almocegema
Monserrate
Talla
A. da Beja
Gegaro
529
Mem Martins
Rinchôa
Cabo da Roca
Pena
Casaes
Venda Seca
Olegueira
Queimadas
Ranhotas
Rio de Mouro
Bellas
Azoia
435
Cruz Alta
Abrunheira
Cacem
Aguaiva
Pendão
488
486
Monje
Peninha
Linhó
Amadora
Albarraque
Malveira
Ribeira de Penha Longa
Queluz
Montijo
196
S. Miguel
Caza Bra
Charneca
Cabreiro
Manique de Baixo
Conceição
Barcarena
Murches
Alcabidexe
Bicesse
Abobada
Carnaxid
Polima
Porto Salvo
Arêas
Cobre
Galliza
S. Domingos de Rana
Cartuxa
Cruz Quebrada
Mont. d'Estoril
Estoril
Mortal
Cascaes
Paço d'Arcos
Caxias
Guia
Parede
Carcavellos
Cidadella
Bocca do Inferno
Oeiras
Torre de S. Julião
Trafaria
Torre de Bugio
Vinagre
74
122
Torrado
Collares
Gallamares
Cintra
Estação
Gegaro
Setiaes
Monserrate
Penha Verde
Cast. dos Mouros
Arrabalde
Eugaria
Pena
Trez Cruzes
344
Cast.
529
S. Pedro
S. Eufemia
Ramalhão
Cruz Alta
540
1 : 100.000
0
1
2 Kilom.

Madrid e Sevilla
Ribeira da Cutega
S. Thiago dos Velhos
S. João dos Montes
316
Perzinheira
Villa Nova
Calhandra
Sobralinho
Alhandra
Mouchão d'Alhandra
Ribas de Bezro
Villa de Rei
Bucellas
Alverca
Serves
Fanhoes
353
Fanhoes
Sta Olaia
Vialonga
Mouchão de Lombo do Tejo
Malhapão
Zambujal
Povoa de S. Martinho
S. Julião do Tojal
125
Salvação
Mouchão da Povoa
Sto Antão do Tojal
S. Iria
Pinheiro
Ponta da Erva
Lezirias
Louros
Frielas
S. João da Talha
Ponte de Frielas
Appellação
Amoreira
Camarate
CIRCUMVISINHANÇAS DE LISBOA
1 : 250.000
Kilom.
Engl. M.
Povoa de Sto Adrião
Odivellas
Sacavem
Ameixoeira
Charneca
Lumiar
Carnide
Telheiras
Portella
OLIVAES
Benfica
Palma
Campo Grande
Braço de Prata
Poço do Bispo
Chellas
Beato Antonio
Grilos
Cruz da Pedra
S. Domingos
Monsanto
Ajuda
Alcantara
LISBOA
BELEM
Alcochete
S. Francisco
Samouco
Aldea Gallega
Montijo
Pontal de Cacilhas
Almada
Caramujo
Sarilhos Pequeno
Rosarinho
Sarilhos Grande
Prugal
Sa do Monte (Caparica)
Barreiro
Lavradio
Alhos Vedros
Moita
Sobreda
Seixal
Setubal e Povoa
Amora
Aldea de Paio Pires
Palhaes
Milharo
Arrentella
Geogr. Anst. von Wagner & Debes, Leipzig.

Cacilhas, situated on a promontory immediately opposite Lisbon, is a small harbour with copious springs, where ships lay in their supplies of fresh water. A road ascends hence to **Almada.** From the *Fort* and the church of *São Paulo* we enjoy a fine *View of Lisbon (best by morning-light). Bull-ring *(Praça de Touros)*, see p. 510.

Fully 1¼ M. to the S. of Almada lies the royal villa of *Alfeite*, with a pretty park.

From Almada we may proceed to the W. viâ *Praçal* and through the wine-growing district of *Caparica* to (5 M.) **Trafaria,** the home of the bold fishermen who supply the markets of Lisbon. Their boats *(savéiros)* are so constructed as to sail either backwards or forwards. A little to the E. of Trafaria lies the *Lazareto*, erected in 1857 after the epidemic of yellow fever. The sandy beach between Trafaria and the *Torre de Bugio* (p. 533) is devoid of interest. From Trafaria we can cross to *Belem* (p. 528).

c. Estoril and Cascaes.

16 M. Railway (26 trains daily in both directions in summer; fewer in winter) in 1¼ hr. (fares 480, 370, 250 rs.; return-tickets issued). Trains start from the *Caes de Sodré* (p. 509); and passengers in the W. quarters of the city may also take the train at the *Estação de Santos* or *Alcantara-Mar* (to the W. of Pl. A, 4). There are good view-carriages of the first and second class. Views to the left.

The train skirts the Rua do Vinte e Quatro de Julho (p. 527) and the new harbour-works. To the right is the small *Estação de Santos* (p. 507). We then pass the mouth of the Alcantara (p. 527) and reach *Alcântara-Mar.*

Beyond this point the train skirts the Tagus, affording good views of the S. bank. 3 M. *Junqueira* (p. 528); 3¾ M. *Belem* (p. 528). On the height to the right is the Palace of Ajuda (p. 528); to the left, across the Tagus, is the Lazareto (see above). — Farther on we pass the Lisbon Gas Works and (left) the Torre de Belem (p. 531), with its fort, and reach the small bathing-place of *Pedrouços*, the extreme W. part of 'Greater Lisbon' (p. 512). On the left bank of the river is seen Trafaria (see above). — 5½ M. *Algés*, with good sea-bathing, is the terminus of the tramway-line (p. 509). 6¼ M. *Dáfundo* and (7½ M.) *Cruz Quebrada* lie at the entrance of the pretty *Jamor Valley.*

The hills of Estremadura now approach the expanding Tagus. *Caxias*, the next station, has a royal palace. To the left is a fort. — At the favourite sea-bathing resort of (9¼ M.) *Paço d'Arcos* (Hot. Casa de Bizoma) we enjoy a good retrospect of the Torre de Belem. To the right are the hills of Cintra. To the left we see the mouth of the Tagus and the sea-coast of Portugal, as far S. as the *Cabo de Espichel.*

The **Entrada do Tejo,** or Mouth of the Tagus, is divided into the *Corredor* (N.) and the *Barra Grande* (S.) by a reef named the *Little Cachopo.* On the *Cachopo Grande*, as the ever-growing sand-dunes to the S. are named, stands *Fort Lourenço do Bugio*, with a lighthouse, 85 ft. high, the light of which is visible for 16 sea-miles. *Fort São Julião*, built by Philip II. of Spain on a point of the N. coast, has a lighthouse 150 ft. high

The train now runs slightly inland to (10½ M.) *Oeiras*, with the ci-devant country-house of Pombal. To the left are the old and new

forts of São Julião and (farther on) the telegraph building of the submarine cable to the Canaries and Brazil. — Beyond (12 M.) *Carcavellos*, which is noted for its wine, we traverse a monotonous hill-district, with views of the sea to the left. 12½ M. *Parede*; 15 M.. *Estoril*, with sea and alkaline baths. — 15½ M. **Mont d'Estoril** (**Grand Hôt. Mont d'Estoril*; *Restaurant Club*, with bedrooms and view), charmingly situated on the slope of the hill, amid groves of pine, eucalyptus, and palms, contains many villas of Lisbon merchants.

16 M. **Cascaes** (*Hot. Central, Hot. Globo*, both unpretending), a favourite sea-bathing place, 1 M. to the S.W. of Mont d'Estoril, has the country-residence of the Duchess of Palmella.

A pleasant excursion may be made hence to the **Bocca do Inferno* ('mouth of hell'), 1½ M. to the S.W., a row of cliffs, 50 ft. high, the lower part of which has been hollowed out by the sea. The surf dashes against them with a roar like thunder, especially at high-tide and with the wind from the S.W.

Two good roads (that to the W. a fine modern road with good sea-views, to the E. the shorter but more monotonous) connect Cascaes with *Cintra* (see below). A bridle-path, diverging from the W. road, leads to the *Cabo da Roca* (p. 538).

d. Cintra.

17½ M. Railway (15 trains daily in summer, fewer in winter) in 1-1¼ hr. (fares 620, 490, 350 rs.; there and back 1000, 710, 510 rs.). Trains start from the *Central Railway Station* (p. 507). Carriages have sometimes to be changed at *Cacem*, the junction of the line to Mafra and Leiria (R. 62). — Driving from Lisbon to Cintra (16 M.; carriages, see p. 508) and from Cintra to Mafra (12½ M.) is not recommended.

From Lisbon to (3½ M.) *Campolide*, see p. 507. — The train now ascends to the N.W. through the valley of the Alcântara. 4½ M. *São Domingos*; 7½ M. *Bemfica*, with a Dominican convent, founded in 1399, restored after the earthquake of 1755, and containing the remains of João de Castro (p. 537). We now run towards the W., skirting the arches of the old Lisbon aqueduct (p. 518) and passing under it near (8 M.) *Porcalhota* (420 ft.). The *Jamor* is crossed. — 9½ M. *Queluz-Bellas*.

A road descends from the S.E. through the valley of the Jamor, passing (¾ M.) the village of *Queluz de Cima*, to the royal châtean of **Queluz de Baixo**, built by Peter III. In the *Sala de Dom Quijote*, adorned with 18 scenes from the famous romance, is shown the bed in which Peter IV. (p. 569) died. The *Chapel* contains an agate column, presented by Pius VIII. Beautiful park.

The village of *Bellas* (480 ft.), 2 M. to the N. of the railway, with the beautiful quinta of the Conde de Pombeiro, is visited for the sake of its iron spring. A little to the E. is the *Outeiro* (698 ft.), a good point of view.

At (13 M.) **Cacem** our line diverges to the left from the main line to Mafra and Leiria (R. 62). The country becomes more hilly; eucalypti, pines, and olives are passed. Beyond a cutting the hills of Cintra appear to the left. — 17½ M. *Cintra*.

Cintra. — **Hotels** (comp. p. 498). *Hot. Nunes, adjoining the Palacio Real, pens. 1600-2000 rs.; *Hot. Netto, with a small garden, R. 500, B. 200, déj. with wine 700, D. with wine 900, pens. 1600-2000 rs. (prices posted up

in the rooms); *Hot. Lawrence, at the W. end of the village, unpretending (English landlady). — *Private Lodgings* for a long stay, easily obtained.

Cabs (excellent vehicles with two horses).	1-2 pers.	3-4 pers.
From or to the Rail. Station	400 rs.	500 rs.
To *Monserrate*	1200 „	1700 „
„ „ and back, with stay of 2 hrs. .	2100 „	2500 „
To *Collares*	2000 „	2500 „
„ „ and back, with stay of 2 hrs. . .	2500 „	3000 „

Donkeys *(Burrinhos)* abound. The usual charge for the trip to Cabo de Roca or for the round trip to Pena, Castello dos Mouros, Monserrate, and back to Cintra is 400-600 rs. (bargaining necessary), with as much more for the driver.

Chief Attractions. It is possible, though somewhat fatiguing, to visit the *Palacio Real* and make the above-mentioned *Round Trip* (4-5 hrs.) in one day, returning to Lisbon by an evening-train (provisions and an abundant supply of small change necessary). It is, however, much preferable to devote two days to Cintra. 1st Day: *Palacio Real, Pena, Castello dos Mouros.* 2nd Day: *Monserrate, Collares, Cabo da Roca.* In the proper season Cintra will be found a delightful spot for a stay of some duration. — The cards of admission to the Palacio Real and the Castello da Pena are issued at the Necessidades Palace (p. 526) at Lisbon. When the court is at Cintra (usually in July and August) the palaces are shown on Sun. only.

Cintra (680 ft.), a town with 3800 inhab., lies at the N. base of the *Serra de Cintra*, on a promontory flanked by two ravines. It is buried amid woods of evergreen oaks and pines, and is surrounded by numerous pleasant country-houses. To the E. it is adjoined by the *Arrabalde* ('suburb') *de São Pedro.* Immediately over the town rises a rocky crag crowned by the Moorish castle (p. 537). Beyond this rises the *Pena* (1735 ft.; p. 536), the second-highest summit of the range. Byron calls Cintra a 'Glorious Eden', Southey writes of it as 'the most blessed spot in the habitable globe', and a Spanish proverb says 'dejar a Cintra, y ver al mundo entero, es, con verdad, caminar en capuchera' ('to see the world, and yet leave Cintra out, Is, verily, to go blindfold about').

The railway-station is about $^1/_2$ M. from the Praça de Cintra, the centre of the little town, with a late-Gothic *Pelourinho* (p. 524) of stone, now used as the adornment of a fountain, and the main entrance of the royal palace.

The ***Palacio Real,** the summer residence of the Queen Dowager Maria Pia, was built in the 14-15th cent. by John I., Affonso V., and John II., on the site of the Moorish palace. The E. wing, the Sala das Armas, and the Bath Grotto date from the time of Emmanuel the Fortunate. The older parts were erected by Mozarabic workmen in a Moorish style resembling that of the buildings of Evŏra, and show a mixture of Moorish and late-Gothic elements; the later parts are in the 'Emmanuel' style (p. 529). The most characteristic features of the exterior are the two prominent conical kitchen-chimneys, the horseshoe and cusped arches of the Moorish windows, and the Moorish battlemented parapet. The rich mural tiles and the covered wooden ceilings of the interior are also an inheritance from the Moorish period.

Visitors ring the bell by the staircase in the court to the left, adjoining the archway, and apply to the 'almoxarife', or intendant; fee to custodian 200 rs. — In front of the central structure is a PLATFORM or TERRACE, on the left side of which is a fine *Portal* in the Italian early-Renaissance style.

FIRST FLOOR. The *Waiting Room* contains an Italian *Chimney Piece (fogão) in the Renaissance style, formerly at Almeirim (p. 506) and wrongly ascribed to Michael Angelo. — The prettily furnished *Sala dos Cysnes* is so called from the 27 swans on the ceiling. — The so-called *Cabinet* is the room in which King Sebastian the Desired ('o desejado'), the 'Charles XII. of Portugal', decided on the ill-starred campaign against Morocco (June 24th, 1578). It contains his arm-chair and the bench of his councillors, covered with tiles adorned with vine-tendrils. — The *Sala das Pegas* is named from the magpies (pegas) painted on the frieze and ceiling, holding in their beaks labels with the words 'por bem' ('in honour'; honi soit qui mal y pense). John I., surprized by his wife Philippa of Lancaster in the act of kissing one of the ladies-in-waiting, is said to have excused himself with these words, and afterwards had the paintings made to reprove the gossip of the court.

SECOND FLOOR. The *Sala das Armas* or *dos Cervos* is a square apartment, lined with blue tiles and covered by a lofty octagonal dome of timber (restored in the 17th cent.). The centre of the ceiling contains the arms of the King and Infantes, surrounded by those of 72 noble Portuguese families of the time of Emmanuel, painted on shields hanging from the necks of stags. Those of the Aveiros and Tavoras (see p. 529) have been obliterated. Round the frieze are the words 'Com estas e outras taes Devem de ser conservadas, Pois com esforços leaes Serviços foram ganhadas' ('As these by courage and by loyal services were gained, By such and others like them must they be maintained'). — The *Chapel* has fine barrel-vaulting of wood. Adjacent is the *Room* in which the luckless King Affonso VI. was confined after his deposition (1667) and finally died on Sept. 12th, 1683, while listening to the mass through an opening in the wall.

The tasteful CASA D'AGUA, or *Bathing Grotto*, adjoining the handsome *Patio*, hides various watery surprizes for the unwary visitor. The artistic *Conduit*, which runs throughout the palace, is said to be a Moorish work.

The EXCURSION TO THE PENA AND THE MOORISH CASTLE takes 2½-3 hrs. A new road ascends to the top in 1 hr. (carr. 2000 rs.); there is also a bridle-path. The trees are mainly pines, interspersed with a few eucalypti. The donkeys are left at the *Porta Principal* of the park, which contains cedars, yews, elms, silver firs, hydrangeas, and other varieties of ornamental timber. A guide (not indispensable; 200-300 rs.) accompanies the visitor to the castle and then down to a side-gate to the W., where the donkeys will be found waiting.

On the rocky summit of the *Pena* (1735 ft.) stood a convent built by Emmanuel in 1503 and used as a prison for the monks of Belem (p. 529). The *King-Consort Ferdinand of Coburg* (p. 513) erected in its place the **Castello da Pena**, a reproduction of a mediæval castle from the design of *Col. Eschwege*, and converted the hillside into a charming park. The king usually spends the summer here (comp. p. 535).

Two gates and a rocky archway form the entrance to the castle, which is surrounded by a gallery affording beautiful views. The main tower is a copy of the Torre de Belem (p. 531).

The INTERIOR (castellan 150-200 rs.) is entered by a vestibule with a pyramidal tower, formerly the *Convent Church*. The wall-tiles and retic-

ulated vaulting deserve attention. The magnificent *Renaissance Altar of marble and alabaster, with scenes from the Passion, comes from the convent of Belem and is by *Nicolas Chatranez* (1532). Adjacent are the old two-storied *Cloisters*. — The castle itself contains little of interest. The *Sala de Veados*, adorned with fine antlers, includes a specimen of *Brouwer* among a number of worthless pictures. The huge cupola over this room affords a fine *Panorama of the province of Estremadura, from Cape Espichel on the S.E. to the Berlengas (p. 545) on the N. To the E. are seen a few buildings of Lisbon and the plain to the S. of the Tagus. The grandest feature in the view is, however, the ocean, which here almost always dashes against the beach in huge and resounding billows. To the S. is the *Cruz Alta* (1770 ft.), the highest summit of the Serra de Cintra; more to the W. is the Cabo da Roca.

We descend through a luxuriant bosquet of camelias, rhododendrons, and araucarias to the side-gate mentioned at p. 536, which opens on the road leading from São Pedro to Collares along the Serra. In about 10 min. we reach the ruins of the —

***Castello dos Mouros**, a singular Moorish stronghold, consisting of two separate parts, of which that to the S. is the higher. A double wall, freely restored, ascends to both. In spring everything is covered with a verdant garb of creeping myrtle. The view is fine, embracing Cintra, the granite-strewn heights of the Serra, and the lofty Pena.

The keeper (80-100 rs.) points out a Moorish *Cistern* (alleged to be a bath) near the upper gate, the water in which never varies from a depth of 4 ft. 3 inches. Outside the gate, to the left, is a small *Mosque*.

From the Moorish Castle we may either return to Cintra or follow the Caminho de Collares to Monserrate.

The *Caminho de Collares, the winding road leading along the ridge to (3½ M.) Collares, is the favourite promenade of Cintra. It is flanked with fine evergreens and passes many attractive villas. Below lies the *Várzea*, the fertile plain of the Collares. We soon reach the *Campo de Setiaes*, so named from its sevenfold echo. The *Palacio de Setiaes*, in the French style of the 18th cent., with a park (views), now belongs to the Conde de Azambuja.

On Aug. 30th, 1808, *Gen. Dalrymple* here concluded with *Gen. Junot* the inexplicable 'Convention of Cintra', which allowed the French army, greatly weakened by Wellington's victories at Roliça (p. 545) and Vimeiro (p 545) and largely unfit for service, to take shipping for France without hindrance. Dalrymple was immediately removed from his post by the British government, and Byron has devoted some scathing lines to the event in 'Childe Harold' (I, 24-26).

In about 10 min. more we reach the ***Penha Verde**, the country home of *João de Castro* (1500-1548), the fourth Viceroy of India and defender of Diu, who died here in poverty and neglect and is interred at Bemfica (p. 534).

The first *Orange Trees* brought from the E. Indies are said to have been planted in the beautiful park, whence they spread over the whole of S. Europe. The Italians still often call them *portogalli*. — We ascend through shady paths, with grottoes and terraces, to the chapel of *Santa Maria do Monte*, situated on the highest point of the garden. This graceful circular building, in the Renaissance style, is entered by a door with a Sanscrit inscription. The inside walls are lined with beautiful tiles,

Over the altar is a marble relief of the Holy Family. The small and rocky *Monte das Alviçaras* (with a Latin inscription by a grandson of Castro's was all the modest hero sought as a reward for his defence of Diu.

Farther on are the *Quinta da Bella Vista* and (2 M. from Cintra) the celebrated ***Quinta de Monserrate** (adm. 200 rs.; name inscribed in a book kept by the gate-keeper). The grounds of this villa surpass everything of the kind in the Iberian Peninsula in the luxuriance of its vegetation, for which all the ends of the earth have been ransacked. They were originally laid out by Beckford of Fonthill and now belong to *Sir Francis Cook*, who bears the Portuguese title of Visconde de Monserrate. The place is a botanic garden in the grandest sense, a park that unites the height of culture with the wildness of a granite mountain. The configuration of the ground affords a charming variety of hill and dale, the gem of the whole being the gorge to the S.W. of the 'Palace', with its giant-ferns. Copious brooks make it possible to keep the turf in English-like perfection, even on slopes exposed to the full power of the sun. The park commands distant views of the ocean, Collares, and other places. — The 'Palacio', a fantastic structure in an Oriental style, is closed to the public.

Farther on the road descends, viâ *Eugaria* and *Gegaro*, to **Collares** (128 ft.; **Eden Hotel*, déj. 700, D. 800, pens. with wine 1600 rs.), a village celebrated for its wine. Adjacent is the *Tanque da Várzea*, a small irrigation-reservoir (p. 292).

The excursion to the Cabo da Roca takes 3-4 hrs. from Collares. A bridle-path leads to the S.W. across the Serra, the highest points of which here are the *Monje* (1600 ft.), the *Picotos* (1560 ft.), and the *Adrenunes* (1380 ft.), to *Azoia* (813 ft.), which is quite near the cape.

The ***Cabo da Roca** (465 ft.) or *Focinho da Roca*, the Roman *Promontorium Magnum* and the English *Rock of Lisbon*, is the W. spur of the Serra de Cintra and the westernmost point of Continental Europe. Most travellers content themselves with visiting the more accessible *Pedra de Alvidrar*, an almost perpendicular cliff to the N. of the cape, the foot of which is washed by the waves. Lads from the neighbouring *Almocegema* often climb up and down this crag in the hope of a 'pataco'. Near it is the *Fojo*, a cavern forming the breeding-place of innumerable sea-fowl.

From the Cabo da Roca to *Cascaes*, see p. 534.

The *Praia das Maçãs*, a fine beach 2 M. to the W. of Collares, is a rising watering-place.

High up in the mountains, about 3 M. to the S.W. of Monserrate, is the once famous, but now ruinous **Convento da Cortiça**, so named from the panels of cork with which the damp rocky walls were covered. The convent was founded by *Alvares de Castro* in 1560 and was afterwards occupied by *St. Honorius*, who died here in 1596. The most interesting features are the open refectory and the open court, with the cells of the monks hewn out of the surrounding wall of rock.

About 1½ M. to the S.E. of Cintra, on the road to *Cascaes* (p. 534), is the pretty *Quinta da Ramalhão*.

The ROAD TO MAFRA leads from Cintra, to the N.E., to (5½ M.) *Pero-Pinheiro*, with large marble quarries, where it unites with the road from Lisbon. It then descends to the N. to *Cheleiros* (197 ft.), on the brook of that name, whence it ascends viâ *Igreja Nova*, finally making a wide curve, to the barren plateau of (12½ M.) *Mafra* (p. 543).

60. From Lisbon to Evora and Estremoz.

104 M. RAILWAY (two through-trains daily) in 6¾-7¾ hrs. (fares 3400, 2690, 1930 rs.); to (72½ M.) *Evora* in 4¾-5¾ hrs. (fares 2410, 1920, 1330 rs.). — The trains start from the *Estação do Barreiro* (p. 508), on the S. bank of the Tagus, to which passengers cross by steamer from the Praça do Commercio in ¾ hr. (comp. p. 532).

Barreiro, see p. 532. The pier of the steamer is close to the rail. station. — 1¾ M. *Lavradio;* 3¾ M. *Alhos Vedros;* 5½ M. *Moita.* — 10 M. *Pinhal Novo*, junction of a line to Palmella and Setubal.

FROM PINHAL NOVO TO SETUBAL, 8 M., railway (5 trains daily) in 23-27 min. (fares 250, 200, 140 rs.). — 4½ M. **Palmella,** taken by Affonso Henriques from the Moors in 1147, passed into the hands of the Knights of Santiago in 1186 and afterwards became the seat of the Dukes of Palmella. Its massive but much dilapidated walls date from the Moorish period. The top of the castle-hill commands a most extensive view, reaching to the hills of Lisbon and the mountains of Cintra (p. 534) on the N.W., the Serra da Arrabida on the S.W., and the Bay of Setubal on the S.

Setubal (*Hot. Setubalense;* British vice-consul and U. S. agent), 3½ M. to the S. of Palmella, called *St. Yves* by the French and *St. Ubes* by the English, is a town of 17,000 inhab. and carries on a large trade in salt, wine, oranges, and pilchards. It was on several occasions a royal residence (notably under John II., 1481-95), but nearly all its prominent buildings were ruined by the earthquake of 1755, with the exception of *Christ Church*, begun in 1490 by Boutaca (p. 529). Setubal was the birthplace of the poet *Bocage* (1765-1805), to whom a monument has been erected in one of the praças. — On the S. side of the bay lies '*Troia*', believed to be the ruins of the Roman *Cetobriga*, which flourished 300-400 A. D. There is a good account of the remains in *Oswald Crawfurd's* 'Portugal, Old and New'. — An excursion may be made to the convent of *Arrabida*, near which is a fine stalactite cavern (*Portinho de Arrabida*), that may be entered by boat.

From (20 M.) *Poceirão* a diligence runs to (5 hrs.) *Alcacer do Sal*, a salt-making place with 2500 inhab. and some remains of Roman baths. — Beyond (26 M.) *Pegões* the railway bends to the S.W. 35 M. *Vendas Novas.* — 47 M. *Montemor Novo*, a small town of 5000 inhab., is picturesquely situated on the *Cauha*, about 5 M. to the N.E. of the railway (omn.). About 6 M. to the N.E., on the way to *Arrayolas*, is a fine *Dolmen*, described by Borrow ('Bible in Spain', chap. vii).

56½ M. *Casa Branca* (Rail. Restaurant) is the junction where our line diverges to the left (N.E.) from the main line to Beja (R. 61). Carriages are changed. — 69½ M. *Monte das Flores.*

72½ M. **Evŏra** (910 ft.; *Hot. Central*), a town of 15,000 inhab., the capital of the province of *Alemtejo*, and the see of an archbishop, is charmingly situated in a fertile plain surrounded by mountains. It is the ancient *Ebora*, which from 80 to 72 B.C. was the chief stronghold of Sertorius. As a Roman colony it was named *Liberalitas Julia* by Cæsar; under the Visigoths it became the see of a bishop.

Captured by the Moors in 715, it was recovered from them in 1166 by the newly-founded order of knights that subsequently took its title from the town of Aviz. The Portuguese kings occasionally resided here in the following centuries. Evora is a spacious town with narrow streets, some of them flanked by arcades, and with ruinous walls, dating from the Roman, Moorish, and subsequent periods. The town has well preserved its Moorish and mediæval character, while its buildings place it among the most interesting towns in the Peninsula.

The road from the railway-station to the (1/2 M.) town passes the *Praça dos Touros*, built in 1889 (to the left).

The *Cathedral *(a Sé)* is an interesting early-Gothic structure, built in 1186-1204 and restored at the close of the 13th century. The richly decorated choir was rebuilt in 1721 by Ludwig (see p. 543); the elaborate choir-stalls in the W. gallery date from 1562. The transepts have fine doorways and rose-windows; in the N. transept is the beautiful *Capella dos Vasconcellos* or *do Esporão*, an early-Renaissance addition of 1527. The treasury, in the sacristy, contains some noteworthy objects. — The former archiepiscopal palace contains a *National Library* (25,000 vols.; 2000 MSS.), a fine triptych with a representation of the Passion in enamel (said to have belonged to Francis I.), and a *Collection of Paintings* of the early-Flemish and the Portuguese schools. Among the Flemish works is an important example of *Ger. David* (Life of the Virgin).

Close to the cathedral is a prostyle *Roman Temple of the 1st or 2nd cent. after Christ, an elegantly proportioned building (65 ft. long and 40 ft. wide), with 6 Corinthian columns in front and 5 (including the corner-columns) on each side. Its identification as a 'Temple of Diana' rests solely upon patriotic forgeries of the 16th century. It now contains a small museum. — A little to the W. rises a Roman archway.

The old conventual church of São Francisco, built in 1507-25 by *Martim Lourenço*, with a spacious nave and seven chapels, is a noteworthy specimen of the 'Emmanuel style' (p. 529). In the interior are some old paintings, including a History of the True Cross, by the Master of São Bento. In the choir is a tasteful royal gallery. The *Cloisters*, with their graceful arches and coupled columns, retain the original arrangement of the garden, with flower-beds bordered by azulejos. The royal palace which adjoined has disappeared with the exception of the S. wing. — Among the other edifices of the early 16th cent. are the churches of the nunnery of *São Bento* and of the monastery of *São João Evangelista*, usually named *Loios*, and the cloisters and chapter-room of the latter. In the church of São João are the tombs of Manoel and Francisco de Mello (d. 1493 and 1536).

On the pleasant *Passeio Publico* are the *Palacio de Dom Manoel*, restored in the original style, and an ancient tower. The Palacio contains a few Roman antiquities.

Finally we may mention the *Casa Pia*, the quarters of the former

Jesuit university, built in 1551-58, with a large court surrounded by arcades. The church, finished in 1567, is handsomely decorated.

The so-called *Aqueduct of Sertorius*, the final portion of an acqueduct bringing water to the town from a distance of 9 M., was built in 1552 upon substructures supposed to be Roman (?). The piers are surrmounted by decorative turrets of different shapes, producing a curious effect. — Outside the town is the castellated *Ermida de São Braz* (St. Blasius), dating from the end of the 15th century.

Various edifices in the suburbs date from the zenith of the town's prosperity, but all are in ruins. Among these are the convent of *Nossa Senhora do Espinheiro*, the *Cartuxa* or Carthusian church, and, far off among the mountains, the archbishop's château of *Sempre Noiva*.

Beyond Evora the railway leads to the N. and afterwards to the N.E. through a hilly upland plateau, the watershed between the Guadiana and the Tagus. Several viaducts are crossed, and several unimportant stations are passed.

104 M. **Estremoz** (1510 ft.), a town of 7500 inhab., at the base of a hill crowned by a once formidable castle. Estremoz is famous for its porous red earthenware jars, used throughout Iberia as water-coolers.

Near Estremoz are *Ameixal* and *Montes Claros*, where the Portuguese defeated the Spaniards in 1663 and 1665, aided in the first instance by a body of British troops. — About 11 M. to the S.E. lies **Villa Viçosa**, a town of 3500 inhab., with a royal palace, containing a number of family-portraits. Near the town is the *Coutada*, or game preserve, surrounded by a wall 15 M. in circumference. The shrine of the Lusitanian god Endovellicus (p. 520) lay in this neighbourhood in antiqnity. About 17 M. farther on is *Olivença*, a town with 8000 inhab. in the Spanish province of Badajoz.

Estremoz is about 28 M. from *Elvas* (p. 503; railway under construction).

61. From Lisbon to Beja and Faro.

211 M. Railway (one through-train daily) in 11½ hrs. (fares 6640, 5210, 3730 rs.); to (95½ M.) *Beja* (twice daily) in 5¼-6¼ hrs. (fares 3110, 2460, 1770 rs.). — Railway-restaurants at *Casa Branca* and *Beja*.

From *Lisbon (Barreiro)* to (56½ M.) *Casa Branca*, see R. 60. Beyond this point our line continues to run towards the S.E. and soon crosses the *Alcâcovas*. 64 M. *Alcâcovas;* the small and ancient town lies about 3 M. to the S.W. — 68 M. *Vienna;* 72½ M. *Villa Nova;* 77½ M. *Alvito;* 86 M. *Cuba*.

95½ M. **Beja** (925 ft.; *Hot. Vista Alegre; Rail. Restaurant*), the Roman *Pax Julia*, is the see of a bishop and is well situated on a hill. Pop. 8400. Its *Walls*, still preserved on the N. side, are believed to be partly of Roman origin. On the S. side is a *Roman Gateway*. The *Castle*, built by King Diniz (p. 546), with a magnificent Gothic tower in white marble, is one of the most characteristic mediæval edifices in Portugal (fine view from the top). The *Cathedral* has been thoroughly modernized, but the church of *Nuestra Senhora de Conçeição* (late 15th cent.), which contains the tomb of the Infante Don Fernando, father of Emmanuel the Fortunate, is more

interesting. The churches of *Mesericordia* and *São Thiago* are Renaissance structures of the latter half of the 16th century.

From Beja to Pias, 26 M., railway in 1½ hr. (fares 800, 520, 400 rs.). — The only intermediate station of any note is (18 M.) **Serpa**, a town of 5500 inhab., situated about 1 M. to the E. of the *Guadiana* and 2 M. to the S. of the railway. It was known to the Romans by its present name. — 26 M. *Pias* is a small place about 10 M. from the Spanish frontier (railway to *Tarsis* and *Huelva* projected).

Beyond Beja the main line runs towards the S.W. 106 M. *Outeiro;* 110 M. *Figueirinha;* 119 M. *Carregueiro;* 124½ M. *Cazevel.* To the S.E. of (128½ M.) *Ourique* lies the *Campo de Ourique*, where Affonso Henriques defeated the Moors in 1139. — 133 M. *Panoias;* 136½ M. *Garvaio.* Farther on the railway crosses the *Serra Calderão* by means of a long tunnel and then descends towards the coast-district. — 140 M. *San Martinho das Amoreiras;* 151 M. *Odemira*, a small town on the river *Mira*, with 300 inhabitants. The train here crosses the Mira. — 158 M. *Savoia Monchique*, a town of 5000 inhab., picturesquely situated at the N. foot of the *Serra de Monchique* (2960 ft.). The *Baths of Monchique* (1490 ft.), about 13 M. to the S. of the station, in the heart of the mountains, have long been famous for curing cutaneous diseases. — The line now ascends through a hilly and picturesque country, crossing several viaducts, to the *Portella dos Termos*, between the Serra de Monchique on the right and the *Serra da Mezquita* on the left, and again descends to (171 M.) *San Marcos de Serra.* It then crosses the *Odelouca* and, beyond a long tunnel, the *Silves.* Beyond (180 M.) *São Bartholomeu de Messines* we descend rapidly to the coast-plain, crossing the *Algoz.* 190 M. *Albufeira;* the little town lies on the coast, considerably to the S. of the railway. — 195 M. *Boliqueime.* — 201 M. **Loulé** *(Inns)*, a prosperous town with 18,900 inhab., who are actively engaged in the making of baskets. It still retains its Moorish walls and gateways and the ruins of a Moorish castle.

211 M. **Faro** (*Central Hotel;* British and U. S. vice-consuls), the capital of a district of the same name and the see of a bishop, is a small seaport with 9000 inhab., situated near the mouth of the small *Rio Fermoso.* It was taken from the Moors by Alfonso III. in 1260 and was destroyed by the English in 1596. The chief exports are fruit, wine, cork, sumach, baskets, and anchovies. The harbour, which is protected by sandy islets, is spacious but shallow. The *Cathedral* is a Renaissanco edifice, with a timber roof. Of the old nunnery of *São Bento* nothing now remains but the cloisters in the 'Emmanuel' style. The old *Castle* is surrounded with Moorish fortifications.

To the E. of Faro, beyond the seaport of *Olivão*, is (18½ M.) **Tavira**, which possesses the Renaissance church of *Misericordia* and the ruins of the nunnery of *São Bernardo*, founded by Emmanuel the Fortunate.

To the W of Faro, on the *Rio de Silves*, lies (ca. 31 M.) **Silves**, the ancient capital of *Algarve*, with interesting fortifications of the Moorish period and a handsome Gothic cathedral. In the neighbourhood are extensive woods of cork-trees. Near the coast is **Lagos**, once an important seaport, with 17th cent. fortifications, numerous churches, and a consider-

able trade in figs. The S.W. extremity of Portugal, the *Cabo de São Vincente*, rises 22 M. beyond Lagos. On this cape, the *Promontorium Sacrum* of the ancients, Prince Henry the Navigator (p. 552) founded the town of *Sagres* in 1421, with shipbuilding-yards and a maritime school, to serve as headquarters for his voyages of exploration. The cape is now marked by a lighthouse. Several naval engagements have been won by the British off Cape St. Vincent, the most famous of which was that of Feb., 1797, when Admiral Jervis (afterwards Earl St. Vincent) with 22 ships totally defeated the Spanish fleet of 27 ships.

62. From Lisbon to Alfarellos *(Coimbra)* viâ Mafra, Vallado, and Leiria.

140 M. Railway in 8¼ hrs. (fares 4720, 3680, 2630 rs.); to *Mafra* (23 M.) in 1½ hr. (fares 740, 580, 420 rs.); to *Vallado* (84 M.) in 5 hrs. (fares 2690, 2100, 1500 rs.). Trains start from the *Central Station* (p. 507). — Railway-restaurant at Caldas da Reinha (dej. 500 rs.).

From Lisbon to (13 M.) *Cacem*, see p. 534. — Our line here turns to the N. To the left we have picturesque glimpses of the Castello da Pena (p. 536). — 18 M. *Sabugo*, on the highroad from Lisbon to Mafra. — We traverse a monotonous plain and ascend along the *Farello* to (23 M.) *Mafra*, the station for the little town of that name, which lies 6 M. to the N.W. (diligence, 200 rs.).

Mafra (777 ft.; *Hot. Moreira*, pens. 1000-1500 rs., fair) is celebrated for its Convent, which is due to the monastic proclivities of John V. This monarch had vowed, in the case of the birth of an heir to the throne, to erect a magnificent new structure 'on the site of the poorest convent in Portugal'. His son (afterwards Joseph I.) was born in 1715, and two years later the grateful father laid the foundation-stone of the new monastery†. Until the completion of the work in 1730 a daily average of 14,700 labourers were employed, and the number is said to have risen at times to 45,000. The architects were *Johann Friedrich Ludwig* of Ratisbon, reported to have originally been a goldsmith, and his son *Johann Peter*. The cost, said to have amounted to 54 million cruzados (over 4,000,000 *l.*), went far to bring about the financial ruin of the country.

The Convent of Mafra, the 'Escorial of Portugal', consists, like the latter, of a church, a monastery, and a palace. In addition there were barracks, now used as a cadet academy. The enormous four-storied building lies to the E. of the town, forming a rectangle 820 ft. long and 720 ft. wide. Huge pavilions project from the corners of the W. façade. The centre is occupied by the *Church*, with a large dome over the crossing and two towers (224 ft. high) flanking the façade. To the S. is the *Residencia da Rainha*, to the N. the *Residencia do Rei;* to the E., behind the choir, lies the *Convent*, with its 300 cells.

The building is said to contain 9 courts, 5200 doors, and 2500 windows. A walk of even several hours amid its chambers hardly

† The exact date (Nov. 17th, 1717) is said to have been selected on account of the triple occurrence of the number 17.

suffices to give a realising sense of its enormous dimensions, which, along with the lavish expenditure on rare varieties of wood and marble, afford the only set off against its entire lack of artistic taste. As the Escorial materializes the mind of Philip II., so Mafra reflects the jejune and feeble character of Portugal in the 18th century. 'Mafra is a rich monument', writes Alex. Herculano, 'but devoid of poetry and therefore of true greatness; it is the monument of a great but tottering nation, which is about to die after a final banquet à la Lucullus'.

The melodious chimes in the towers, each comprising 57 bells, are by *Levache* of Antwerp and are said to have alone cost 4 million cruzados. — The façade of the church is adorned with 58 marble statues, most of them by the Italian *Giusti*. — The chief objects of interest in the interior of the church are the high-altar-piece representing the Virgin and St. Anthony, the statue of St. Jerome by *Félipe Valles*, and the richly gilt organs.

The *Palace* (fee of 200-300 rs. to the custodian) is adorned with scenes from the history of Portugal and the discoveries of the Portuguese. — The *Library* contains 30,000 volumes.

The *Tapada de Mafra*, to the N.E. of the palace, is a model farm, with an interesting royal stud.

Highroads lead from Mafra to the S.W. to (12½ M.) *Cintra* (p. 534); to the N.W. to (6 M.) *Ericeira*, a fishing-village with excellent sea-bathing; and to the N. to *Torres Vedras* (see below).

The Railway ascends rapidly to the N.E., along the Farello, to (26 M.) *Malveira*. To the right we have a view of the smiling plateau of the inland part of Estremadura. We then descend through a tunnel to (32 M.) *Pero Negro* and along the *Sizandro*. Numerous vineyards. — 36 M. *Dois Portos;* 39½ M. *Runa*. On a hill to the right is the village of *Ordasqueira*, with several windmills. We thread three short tunnels and pass (right) an old aqueduct.

42½ M. **Torres Vedras** (215 ft.; *Hot. dos Cucos*, pens. 1000-1400 rs.; *Hot. Natividade*), with 6100 inhab., situated on the left bank of the Sizandro, has an old Moorish castle (fine view) and some warm springs (112° Fahr.). The name (*Turres Veteres*, old towers) is mediæval, but many inscriptions have been found pointing to a Roman origin. The town often played a part of some importance in the earlier history of the country, and the Cortes met here in 1441.

The celebrated Lines of Torres Vedras, constructed by Wellington in 1810 to protect Lisbon against the French, extend from the sea to Alhandra (p. 507), a distance of about 25 M. There were two lines, at varying distances apart and comprising about 150 forts and batteries.

'The lines of Torres Vedras, which the powerful French army under Massena was unable to pass, and from which the wave of war was rolled back broken into Spain, were perhaps the most remarkable works of the kind ever constructed' (*Col. Nugent*).

The train now leaves the valley of the Sizandro and ascends to

the N., through woods of fir and pine, to (47½ M.) *Ramalhal*, about 6 M. to the W. of which lies *Vimeiro*, where Wellington defeated the French on Aug. 21st, 1808. Farther on we traverse a lonely moor. To the right is the *Montejunto* (2185 ft.). Beyond (52 M.) *Outeiro* we again enter a well-tilled region, with vineyards and olive groves. 57½ M. *Bombarral.* The *Ribeira Real* is crossed. 61½ M. *São Mamede* is also the station for *Roliça*, the scene of the first battle between the French and English in the Peninsular War (Aug. 17th, 1808), when Wellington defeated Laborde.

64½ M. **Obidos,** an old town with 3300 inhab., situated on a height to the right, above the *Rio da Vargem*, was taken from the Moors in 1148. It has a castle of King Diniz (p. 546), an aqueduct, and walls with battlements and towers. The hexagonal church of *Nosse Senhor da Pedra*, in the valley ½ M. to the N. of the town, was begun by John V. but left unfinished.

From Obidos roads lead to the N.W. to the *Lago d'Obidos*, a deeply-cut ria, and to the W. to **Peniche** ('peninsula'), situated on a rocky peninsula, connected with the mainland by a sandy spit. — Adjacent is the rocky headland of *Carvoeiro* or *Peniche*, surmounted by a lighthouse 115 ft. high and affording a good view of the *Islas Berlengas*, rising from the sea like teeth. The principal island is divided into two parts by a cleft in the rocks. On its highest point is a lighthouse *(farilhão)* visible 24 M. out at sea.

The train crosses the Rio da Vargem. To the right is the church of Nosse Senhor da Pedra (see above). We traverse pine-woods.

68 M. **Caldas da Rainha** *(Hot. Lisbonense*, pens. from 1000 rs.; *Hot. Alliança*, pens. 1000-1500 rs.; *Hot. Caldense; Rail. Restaurant)*, a town of 2700 inhab., with celebrated sulphur-baths (120° Fahr.), founded by Queen Leonora (p. 523) in 1485. The *Hospital*, restored by John V. in 1747, accommodates 400 poor inmates. Its bell-tower, standing near the church, is in the Emmanuel style (p. 529). The *Passeio da Copa*, to the S. of the town, is a shady avenue of planes and elms. The *Fabrica de Faianças* is the chief majolica factory in Portugal.

From Caldas da Rainha to *Alemquer* and *Carregado*, see p. 506.

72½ M. *Bouro*, with pine-woods. Along the sea runs a chain of lofty dunes. To the left is a narrow bay *(Concha)*, forming the only harbour on this part of the coast. 75 M. *São Martinho do Porto*, picturesquely situated on the aloe-grown slopes of a sand-hill, on the N.E. margin of the bay. In spring the railway embankment is covered with the blossoms of several varieties of stone-crop (sedum).

84 M. **Vallado,** on the *Alcoa*, is the starting-point for the excursion to *Alcobaça* and *Batalha* (R. 63).

A diligence (200 rs.) runs to the W., down the valley of the Alcoa, to (3½ M.) **Nossa Senhora de Nazareth** *(Grand Hôtel Club)*, a small sea-bathing place and pilgrimage-resort. The *Ermida*, containing a miracle-working image of the Virgin, was erected in 1182 by *Fuas Roupinho*, whom Our Lady had saved from a fatal fall while stag-hunting.

92½ M. *Martinganca.* — 96 M. *Marinha Grande*, a glass-foundry amid the pine-woods of the *Pinhal Real* (see p. 546)

103 M. **Leiria.** — The **Railway Station** lies on the river, about 2 M. elow the town (omn. 100 rs.).

Hotels (comp. p. 598). *Hot. Liz, at the Fonte Grande; Hot. Central, near the Praça de Rodrigues Lobo, also well spoken of, pens. 1400-1800 rs. — *Café Oriental*, Praça de Rodrigues Lobo.

Leiría, a district-capital with 3600 inhab., is finely situated on the left bank of the small river *Liz*, which here receives the waters of the Lena (p. 549). The town is dominated by a steep hill with the ruined castle of King Diniz and by other picturesque heights with churches and convents.

This once important town, the *Calippo* of the Romans, wrested from the Moors by Affonso Henriques in 1135, was the residence of *King Diniz* or *Denis* (1279-1325), 'que fiz tanto quiz' ('who did what he willed'). One of his acts was to plant the *Pinhal Real* with sea-pines from the Landes of S. France in order to protect the country from the flying sea-sand. Leiría afterwards lost its importance to Coimbra, but it was made the see of a bishop in 1545. The first printing-press in Portugal was set up here in 1466. The banishment of the Jews injured it deeply. Leiría was the birthplace of the poet *Francisco Rodrigues Lobo* (b. ca. 1500), whose chief work, *O Condestable do Portugal*, celebrates the hero of the battle of Aljubarrota (p. 549).

From the Praça de Rodrigues Lobo, in the centre of the town, we follow the Rua de Santa Isabel towards the N. and then take the first side-street to the right. This brings us to the Sé *(Santa Maria)*, an unpretending Renaissance edifice of 1571, modernized in the 18th century.

We then ascend through the Calçada do Paço and cross the Largo de Boa Vista to the Agencia do Banco do Portugal. The passage to the right of the bell-tower leads hence to the (10 min.) * *Castello de Leiria.* The S. portal and the choir of the early-Gothic church are well preserved; and the other ruins are also interesting. The castle affords a splendid view of the town and mountains to the E. and of the Pinhal Real to the W.

From the S.E. side of the Praça de Rodrigues Lobo a few steps bring us to the *Campo de Dom Luiz Primeiro*, with its theatre and charming pleasure-grounds. The *Fonte Grande*, to the E. of this praça, is much frequented by women bearing water-jars of antique form. An attractive promenade descends along the Liz to the (10 min.) *Rocio*, with the warm *Fonte Quente.*

From the *Olhos de São Pedro*, at the foot of the *Monte de São Miguel*, a warm and a cold spring issue side by side. — A 'Route de Calvaire' leads to the pilgrimage-church of *Santo Agustin*, dating from 1606.

Good Roads lead from Leiria to the N.E. to *Pombal* (p. 557); to the S.E. to *Ourem* (with an old castle), *Chão de Maçãs* (p. 557), and *Thomar* (p. 554); and to the S.W. to *Batalha* and *Alcobaça* (*Vallado;* R. 63).

The Railway crosses the Liz and descends to the N.W. along its right bank, partly through pine-woods, to (110 M.) *Monte Real.* Several small stations. Beyond (126 M.) *Telhada* we approach the marshy plain of the *Mondego* (p. 559) and cross an embankment to —

130 M. **Amieira,** a small place with mineral baths, pleasantly situated on the slope to the right, amid groves of pine and olive. It

is the junction of a branch-railway to (7 M.) *Figueira da Foz* (Hot. Reis; British vice-consul), a seaport and bathing-place at the mouth of the Mondego (railway to Pampilhosa, see p. 557).

From Amieira our line ascends to the N.E., viâ (134 M.) *Verride*, on the left bank of the Mondego, to (140 M.) *Alfarellos* (p. 557).

63. From Vallado to Leiria viâ Alcobaça and Batalha.

25 M. Road. An *Omnibus* (fare 100 rs.) runs from Vallado to (4 M.) Alcobaça in connection with the trains. *Carriage* from Alcobaça to Batalha 2000 rs., to Leiria (allowing half-a-day at Batalha) 3000-4000 rs. (bargaining necessary).

The road from Alcobaça to Leiria, forming part of the old highway between Lishon and Coimbra, is rich in historical reminiscences. The convents of Alcobaça and Batalha rank with those of Belem and Thomar as the most important architectural monuments of Portugal's age of glory, and should not be overlooked hy any lover of art.

Vallado, see p. 545. — A shady road ascends to the E. through the valley of the *Alcoa*, passing a *Fabrica de Faianças e Tejidos.*

4 M. **Alcobaça** (*Hot. Alcobacense* or *Galinha*, to the S. of the convent; *Hot. Central*, opposite the barracks) is charmingly situated between the *Alcoa* and *Baça* and is commanded on the W. by a range of hills, bearing the scanty remains of a Moorish castle.

The celebrated ***Cistercian Abbey of Alcobaça** (*Mosteiro de Santa Maria)*, one of the richest and largest convents in the world, was founded by Affonso Henriques after the capture of Santarem (p. 505) and built in 1148-1222. The abbot was numbered among the highest dignitaries of the land. Mass was celebrated, it is said, day and night without intermission by 900 monks. Abbot João Dornellas sent no fewer than eleven troops of his vassals to the battle of Aljubarrota (p. 549). The French sacked the convent in 1810, and in 1834 it was secularized.

The buildings, forming a square with 725 ft. of front, comprized five cloisters, seven dormitories, a hospedaria, and a library with 25,000 volumes. Through the gigantic kitchen flows a rivulet from the Alcoa; its high conical chimney, supported by eight iron columns, resembles those of Cintra (p. 536). The N. part of the building, erected under the Cardinal-Abbot Affonso, son of Emmanuel the Fortunate, is now used as cavalry-barracks.

The imposing *Church (sacristan, Avenida de São Juan de Dios, 300 yds. to the S.W. of the entrance; fee 150-200 rs.), an early-Gothic edifice 348 ft. long, 42 ft. wide, and 68 ft. high, resembles the Cistercian buildings of France. The baroque façade dates from the time of Card. Henry, the 26th and last of the abbots; the Gothic portal is earlier.

The Interior, with its unusually narrow aisles, makes a severe, almost gloomy impression. The 24 unadorned piers stand so close to one another as to appear like a wall to one entering the church. The transept has a kind of aisle on the side next the nave. The

choir, with its fine windows, is surrounded by an ambulatory with radiating chapels.

The place of the fourth chapel of the ambulatory (S. side) is taken by a passage with beautiful reticulated vaulting and rich door frames in the 'Emmanuel' style (p. 529). The door to the left in this passage leads to the *Sacristy*, restored by *João de Castilho* (p. 529) in the reign of Emmanuel (ca. 1519) and modernized in the 17-18th centuries. Adjacent is a small dome-covered room, containing numerous half-figures of saints fitted up as reliquaries. The door on the right side of the passage opens on a chapel. The passage itself debouches on a graveyard, formerly the cloister-garth, and on the isolated *Capella de Nossa Senhora do Desterro* ('desert'), of the 18th cent., with a richly gilt retabulo and majolica pictures.

The second chapel to the left in the S. transept contains a rich but much dilapidated terracotta group of the 17th cent., representing the death of St. Bernard. Above is a relief of the Virgin, with angels playing on musical instruments. To the right and left are the tombs of *Affonso II.* (1211-23) and *Affonso III.* (1245-79). — Opposite, to the right, is the —

* *Capella dos Tumulos*, a Gothic structure of greenish sandstone, dating from the second half of the 14th century. In the middle stand the tombs of *Peter I.* (1357-67) and *Inez de Castro* (see p. 564), with recumbent effigies of the deceased, surrounded by angels. The effigies are placed feet to feet, at the command, as is alleged, of the king, who desired that the first object seen on his resurrection should be his beloved wife. The sarcophagus of the king is supported by six lions, that of Inez by six creatures resembling sphinxes. *Urraca* and *Beatrice (Brites)*, the wives of Affonso II. and Affonso III., are also buried here. The mutilations of the tombs are due to French soldiers.

From the N. aisle we enter the Sala dos Reis, a large Gothic room, with four piers, containing a terracotta group of the Coronation of Affonso Henriques and statues of 19 kings, from Affonso to Joseph I. The original charter of the convent is also kept here. The bronze brazier *(caldeirão)* was taken by the Portuguese at Aljubarrota (p. 549).

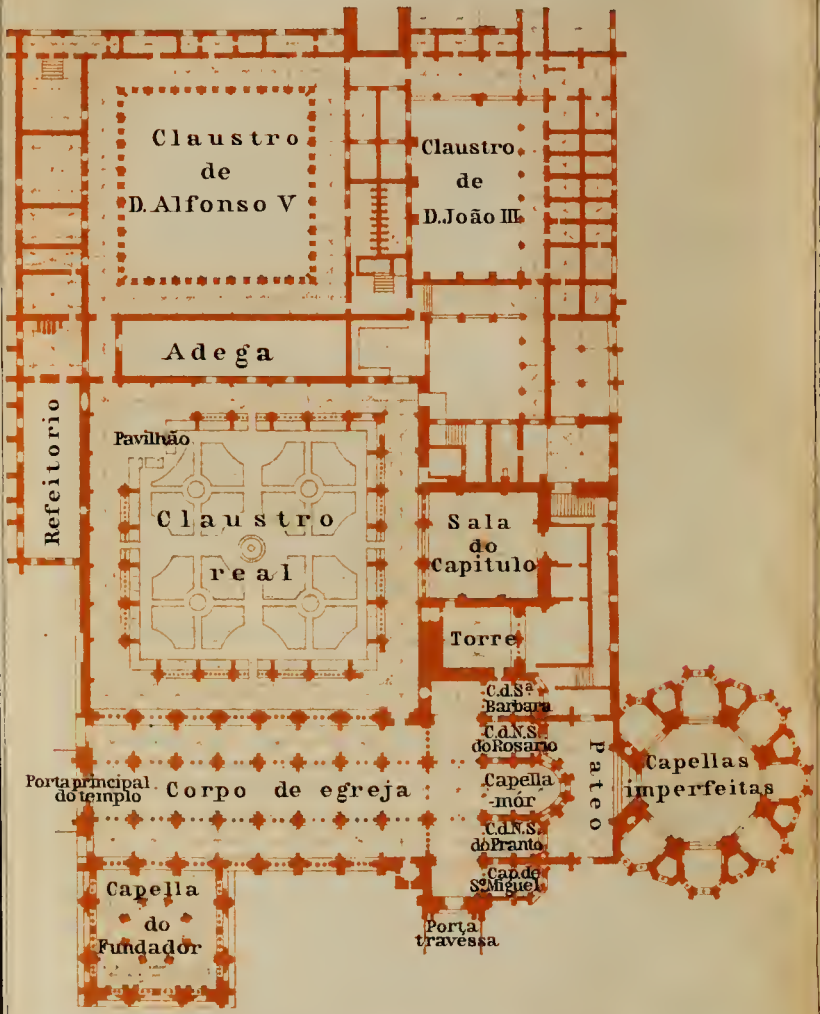
The fine *Cloisters *(Claustro de Dom Diniz)* to the N. of the church (entr. from the Sala dos Reis or from the N. aisle) deserve special attention. The lower stage, in the early-Gothic style, dates from the days of King Diniz (p. 546); the upper was restored in the early-Renaissance style by *João de Castilho* at the instance of King Emmanuel. The Gothic well-house on the N. side is very picturesque.

Senhor Vieira da Natividade, an apothecary in Alcobaça, has a small collection of prehistoric antiquities from the caves of Aljubarrota.

From Alcobaça to Batalha (13 M.), a drive of 2-2¼ hrs. We skirt the N. side of the convent and cross the *Baça*. At the fork we ascend to the left through a fertile district. To the E. rise the limestone summits of the *Serra d'Albardos*. At the top of the hill we

Planta geral do mosteiro da Batalha.

0 10 20 30 40 50 60 Metros



von Wagner & Debes, Leipzig.

enjoy a good retrospect of Alcobaça. To the W. are the ocean and Nazareth (p. 545), adjoined by the Monte de São Bartholomeu.

Halfway to Batalha, beyond the insignificant village of *Aljubarrota*, we traverse the *Battle Field of Aug. 14th, 1385*, where the newly elected King John of Portugal defeated the army of his brother-in-law John I. of Castile, husband of the daughter of the last Portuguese monarch of the legitimate Burgundian line (p. 500).

The Portuguese were led by the *Condestable Nuno Alvares Pereira* and met the enemy at *Canoeira* (see below). The cannons of the Spaniards threw them at first into some confusion, but they soon recovered from their dread of the new-fangled weapon. They pressed upon the Spanish centre at *Cruz da Légoa* (see below), and dealt the decisive blow at Aljubarrota. A full description of the battle is given by Camoens in the fourth canto of 'Os Lusiades'. According to a local legend, *Brites d'Almeida*, wife of the baker of Aljubarrota, distinguished herself in the pursuit by killing seven Castilian soldiers with her *pá* or 'oven-peel' (a long wooden shovel). This gave rise to the saying '*endiabrado como a padeira d'Aljubarrota*' ('as full of the devil as the baker's wife of Aljubarrota'); and the community proudly bears a *pá* in its coat-of-arms. The house of Brites, to the W. of the praça, bears an inscription in Latin verses. Portugal itself won in this battle the right to the description of being '*sempre perseguido mais nunca vencido*' ('always pursued but never subdued').

To the W., as we proceed, lie large tracts of sand. Beyond *Casal da Cruz da Légoa* the scenery becomes more and more desolate, and only a few miserable huts are passed amid the interminable pine woods. Finally we begin to descend and come suddenly into sight of Batalha, which we enter across a stone bridge.

The small town of **Batalha** ('*Hotel*', to the S. of the convent church, very primitive), with 3600 inhab., lies in the fruitful valley of the *Lena*, surrounded by hills clad with pines or olives, and occupies the site of *Canoeira*, the village where the great battle that secured the independence of Portugal began (see above). Gratitude for the victory induced John I. to establish the famous —

****Mosteiro de Santa Maria da Victoria**, generally known as **Batalha.** The imposing buildings of the monastery occupy the whole of the N. part of the town. The date of its building is generally reckoned from 1388, when the king gave the Dominicans the deed of gift in the camp before Melgaço. The original plan was probably limited to the church, with the adjoining burial-chapel of the kings of the house of Aviz (p. 500), and to the first cloisters *(Claustro Real)*, with their adjacent rooms. The design and style of these parts of the structure reveal the influence of English models, and perhaps the very name of Batalha may be an echo of William the Conqueror's Battle Abbey. The building-plan and the masons were obtained through Philippa of Lancaster (p. 551), probably from England. The original master-builders were *Affonso Domingues* (d. before 1402), a Portuguese, and *Houguet* or *Huet* (Hacket?), an Irishman. King Edward (Duarte; 1434-38) expanded this simple plan and began the building of the Capellas Imperfeitas, the name still given to the second and larger, but 'uncompleted' mausoleum behind the choir,

but his successor Affonso V. (1438-81) confined himself to the erection of the second cloisters *(Claustro de Dom Affonso Quinto)*. The designer of these was probably the third master-builder *Martim Vasques* (d. before 1448) or *Fernão d'Evora* (still living in 1473).

It was not till the reign of Emmanuel the Fortunate (1495-1521) that the completion of the Capellas Imperfeitas was determined on — it is said at the instigation of Queen Leonora. The work, however, progressed but slowly, as the king soon transferred his interest to the new convent of Belem (p. 529) and selected its church as his mausoleum. *Matthew Fernandes the Elder* (from 1480; d. 1515) and *M. Fernandes the Younger* (d. 1528) are named as the master builders. To the design of the former are probably due the vestibule of the new mausoleum, with its celebrated portal, and the massive piers of the upper octagon. The window-tracery of the Claustro Real was then executed in the same ornate 'Emmanuel' style (p. 529). In the reign of John III. (1521-57) *João de Castilho* (p. 529) added the inappropriate Renaissance balustrade of the vestibule, since which nothing has been done towards the completion of the mausoleum. In 1551, however, John III. extended the convent, which now accommodated sixty monks, by the erection of the third cloisters; these were, however, destroyed in 1810.

The earthquake of 1755 is said to have overthrown the tower of the founder's chapel. In 1810 the French under Masséna destroyed part of the building and plundered the royal sarcophagi. After the suppression of the convents (1834) Batalha was declared a national monument (1840). Since then almost all the injured portions of the building and sculptures have been gradually restored. Batalha, the great monument of Portugal's independence, has thus arisen phœnix-like from its ruins and is once more one of the grandest buildings of Christendom. Its situation is, indeed, inferior to that of the Alhambra, the greatest Moorish monument in the Peninsula, and it lacks the sensuous charm of the Arab's fancy, but it almost surpasses the Moorish edifice in sumptuous splendour. This effect is largely due to its material, a marble-like limestone from the neighbouring quarries, which has acquired a beautiful golden-brown tone through the lapse of ages.

One keeper (150-200 rs.) shows the church; another (200-300 rs.) the cloisters, museum, chapter-room, Capellas Imperfeitas, and roof.

The Gothic ***Church** is entered by the richly articulated W. or *Main Portal*, which has been partly restored. It is adorned with figures of Moses and the Prophets, saints and angels (the latter in the soffits of the arch). In the pediment over the door is God the Father surrounded by the Evangelists; and at the apex of the arch is the Coronation of the Virgin. To the S. the church is adjoined by the *Capella do Fundador* (p. 551), the upper, octagonal portion of which is covered with a flat stone roof†. The main tower of the

† This roof was probably constructed after the earthquake, to replace the octagonal spire shown in De Sousa's account of Batalha (17th cent.).

church (p. 553) is not visible from this side. From the S. the church is entered by the *Porta Travessa.*

The INTERIOR is 263 ft. long and 106 ft. wide. The nave is divided from each of the aisles by eight plain piers. The transepts are narrow. The pentagonal apse is adjoined on each side by two tri-apsidal chapels. The absence of side-altars, ornamental sculptures, and the like produces an extraordinary echo. Lofty coloured windows, many of them unsatisfactorily restored, admit an unusual amount of light. The choir-windows still retain the old stained glass by *Guilherme de Belles*, *Mestre João*, and *Antonio Taca*, with representations of the Annunciation (l.), Visitation (l.), Adoration o the Magi (r.), and the Flight into Egypt (r.).

The most interesting tombs are those of *King Edward* and his wife *Leonora* of Aragon, in front of the high-altar, still showing many traces of French vandalism; that of the architect *Matthew Fernandes the Elder* (p. 550), adjoining the W. portal; that of the *Duke of Aveiro*, father of the conspirator executed at Belem (p. 529; arms and inscription erased), in the *Chapel of St. Barbara;* that of *John II.* (1481-95), much mutilated, in the *Capella de Nossa Senhora do Pranto* (now *N. S. de Piedade);* and, finally, the family tomb of the *De Sousas*, in the *Cap. de São Miguel.*

The *Sacristy*, entered from the Chapel of St. Barbara, is now bare and empty.

A sumptuous doorway leads from the S. aisle into the ****Founder's Chapel** *(Capella do Fundador)*, a chamber 65 ft. square, with a light and elegant octagon in its centre, borne by eight pillars. The slender pillars, the ornate arches, the window-tracery, and the bosses in the vaulting of the octagon are all alike executed with a jewel-like perfection of finish.

Under the octagon, borne by eight lions, rests the lofty sarcophagus of *John I.* ('de boa memoria'; d. 1434) and his wife *Philippa of Lancaster* (d. 1416), daughter of John of Gaunt. The right hands of the king and queen are clasped. The large canopy over their heads, bearing the arms of Portugal and England, is a restoration. The dress and armour still retain traces of colour and gilding. Round the upper margin runs a briar-wreath, bearing the mottoes *'il me plet'* (plaît) and *'por bem'* (p. 536). The sockets at the corners are for torches.

In four niches in the S. wall of the chapel are the (almost wholly restored) tombs of the four younger children of the royal pair in the middle. The one most to the left is that of the *Infante Ferdinand*, the 'Príncipe Constante' of Calderon's immortal drama, who 'held the public welfare higher than his own' (Camoens); it bears the motto *'le bien me plet'*.

On the luckless campaign against Tangier in 1436 the Portuguese were allowed by the Moors to retire unscathed, on condition that they should surrender the important fortress of Ceuta, captured by them in 1415. Prince Ferdinand was left behind as hostage. When King Edward refused

to ratify the treaty, the prince was taken to the interior of Morocco and cast into prison, where he remained till his death on June 5th, 1443. No temptation of the Moors overcame his steadfastness. His dead body was restored to his countrymen after the capture of Tangier by Affonso V. (1471), and on June 17th, 1472, it was interred at Batalha. The *Infante Santo* is still a national Portuguese hero. Camoens celebrates him as *sancto irmão Fernando* (Lusiads, VI, 52).

The double monument of the *Infante John* (d. 1442), Grand Master of the Order of Santiago, and his wife *Isabella* bears reliefs of the Bearing of the Cross, the Crucifixion, and the Descent from the Cross (this last ancient); the motto is '*je ai bien reson*'. Next comes the tomb of the *Infante Henry* (d. 1460), whom history has honoured with the title of the 'Navigator' on account of his zealous encouragement of the ocean-expeditions of the Portuguese, though he himself never took part in a voyage of discovery; his motto is '*talant de bien fere*'. The last tomb is that of *Peter*, Duke of Coimbra, who fell in 1449 at the battle of Alfarrobeira (p. 507), with the inscription '*désir*' (Port. *saudade*, an untranslatable word expressive of intense regret and longing; comp. Ger. *Sehnsucht*). The Order of the Garter appears on the last two monuments.

By the E. wall of the chapel formerly stood four altars, dedicated respectively to the Guardian Angel of Portugal, John the Baptist, St. James (São Thiago), and the Assumption. In the W. wall are four empty tomb-recesses.

The first or ***Royal Cloisters** (*Claustro Real;* entr. from the church or on the E. side) are very picturesque. To the S. and S.E. the church and tower rise above the arcades enclosing the garden-like court, and to the E. is the chapter-house; in the N.W. angle is a well-house. The Gothic style of Portugal is here seen in all its phases, from the simplest forms to the most extravagantly fantastic. Each walk of the cloisters is 182 ft. long and opens on the court in seven arches, each subdivided by 3-5 slender columns. The upper part of the arches is filled with tracery of well-nigh Oriental intricacy. Two patterns only occur in this tracery; one is an elaborate net-work of briar-branches, enclosing in some cases the armillary spheres that formed the 'devise parlante' of King Emmanuel; the other is a singular combination of the double cross of the Order of Christ with the stems and blossoms of the lotus, evidently symbolizing the enterprizes of the Portuguese in the distant Orient. The * *Well House (Pavilhão)* resembles a chapel, connected with the N. and W. walks of the cloister by a larger and a smaller arch and presenting two lofty arched windows on the sides facing the garth. The tracery with the lotus is repeated in the lower part of the arches. The five water-basins in the middle are of fantastic form. The views from the arcades and the well-house are singularly fascinating, especially by bright sunshine. The tracery of the galleries is mostly modern.

The **Refectory** *(Refeitorio)*, 98 ft. long and 23 ft. wide, lies to the W. of that part of the cloisters containing the well-house. Since the restoration of the convent it has been used as a *Museum*.

Among the numerous architectural and sculptured fragments are parts of the original figures on the W. portal of the church (p. 550) and remains of the old tombs of Prince John, Prince Henry the Navigator, and Prince Ferdinand (see p. 551). The latter has a hole in which the devout used to place their rosaries. The museum also contains the helmet of John II. and the sword and helmet used by John I. at the battle of Aljubarrota.

To the N. of the cloisters is an *Adega*, or cellar.

The ***Chapter House** *(Sala do Capitulo)*, to the E. of the cloisters, is entered by a large doorway, flanked by two arched windows. Door and windows are alike deeply recessed and subdivided by slender columns. The interior is 62 ft. square and is covered by a bold vaulted roof unsupported by pillars. The large E. window contains three main lights, above which is an expanse of the richest tracery. The stained glass, with representations of the Passion, is modern. On a corbel in the S.E. corner is an alleged portrait-statue of *Affonso Domingues* (p. 549). In the middle of the room rest *Affonso V.*, his wife *Isabella*, and the young *Prince Affonso* who was drowned at Santarem (p. 549).

A 'Manoelino' portal in the N.W. angle of the Royal Cloisters leads to the **Cloisters of Affonso V.** *(Claustro de Dom Affonso Quinto)*, erected in the middle of the 15th cent. in the simple Gothic style of the period. Each walk is 145 ft. in length.

The ***Capellas Imperfeitas** (entr. on the E. side of the convent) adjoin the E. end of the church but have no organic connection with it. According to the original design (p. 549), the central octagon, with a diameter of about 65 ft., was surrounded by seven large chapels, each 29 ft. deep and having a tri-apsidal termination and three tall windows. The intervening spaces were occupied by six lower pentagonal chapels, each with a single window. The star-vaulting of the upper octagon was probably meant to be a flat roof of stone. The lofty dome planned by the architect of the Emmanuel period necessitated the construction of tower-like buttresses at the angles of the octagon and the partial walling-up of the six smaller chapels. The central part of the building was from the first reserved for King Edward, while the three large chapels to the E., facing the entrance, were meant to contain the tombs of Affonso V., John II., and Emmanuel himself. The original idea was in all probability to connect the W. side of the mausoleum with the church by a narrow corridor, but the 'Manoelino' architect devised a large vestibule *(pateo)*, with a **Portal*, 50 ft. high and 25 ft. wide, surmounted by a clerestory.

The new towers, which were left unfinished at the top, are constructed, after Indian models, in the form of bundles of reeds and adorned with foliage and other ornamentation. In the interior, between the towers and the arches of the chapels, are two rich friezes; and between these friezes are eight shields with armorial bearings. The most exquisite work is that of the doorway, where the stone

seems to lose itself in a lace-like web of the most extravagant exuberance of fancy.

The elegant *Renaissance Balustrade* of João de Castilho, on the W. side of the vestibule, the latest addition to the mausoleum, seems somewhat out of keeping with the rest of the structure.

Visitors should not omit to visit the *Roof* and *Tower* of the church, either from the Capellas Imperfeitas or (easier) from the Cloisters of Affonso V. (p. 550), in order to enjoy the excellent bird's eye view of the buildings of the convent and the panorama of the surrounding country.

To the S.E. of the village of Batalha is the ruinous church of *Santa Cruz*, built by João de Castilho in 1512-32, with a fine Renaissance portal and a tasteful retablo. — Fine Views are afforded by the hills to the E. and the pine-wood to the W.

The Road from Batalha to Leiria (8 M.) first traverses a venerable pine-forest and then leads between corn-fields and vineyards The Pinhal Real (p. 546) is seen in the distance, to the left. Beyond *Azoia*, with its fine oaks, the road descends into the valley of the Liz, soon affording a view of the castle of *Leiria* (p. 546).

64. From Lisbon to Oporto viâ Entroncamento, Alfarellos, Coimbra, and Pampilhosa.

213 M. Railway (one express and one ordinary train daily) in 9¼ and 13 hrs. (fares 6930, 5390, 3860 rs.). The express consists of first and second class carriages only. Another express train with drawing-room and restaurant cars runs twice weekly and makes the journey in 7 hrs.; while the 'train de luxe' mentioned at pp. 565 and 163 runs thrice weekly to *Pampilhosa*. — There are railway-restaurants at **Entroncamento*, *Alfarellos*, and **Pampilhosa*, and a refreshment-counter at *Coimbra-Bifurcação*. — Between Lisbon and Entroncamento and near Coimbra the best views are to the right, during the rest of the journey to the left.

From Lisbon to (70 M.) *Entroncamento*, see pp. 507-505. — The train now quits the valley of the Tagus, passes the villages of *Atalaia* and *Carrasede*, and intersects the E. spurs of the *Serra do Aire*.

89 M. *Payalvo* is the station (diligence 200 rs.) for —

Thomar (400 ft.; *Hotel União Comercial*, *Hotel de Prista*, both poor), one of the most interesting towns in Portugal, which lies on the *Nabão*, about 4½ M. to the E. Its chief lions are the mediæval churches and the castle of the Order of Christ, the latter rising to the W. of the town, above the pleasant olive-clad plain.

The *Castello de Cêras*, lying on the left bank of the Nabão, on the site pointed out by local tradition as that of the ancient *Nabantia*, was entrusted to the *Knights Templar* in 1159, during the wars with the Moors. Their Grand Master, *Gualdim Paes*, erected here the church of *Santa Maria do Olival*, and in 1160 began the construction of a more advantageously situated castle on the hills on the right bank of the river. Under the shelter of this castle sprang up the town of *Thomar*. An old inscription informs us how the Templars here successfully resisted a six days' attack made by the Almohads (p. 354) under *Abu Ya'kub Yûsuf* in 1190.

On the suppression of the Temple Order in 1314, King Denis established the Order of Christ (*Ordem de Cavallaria de Nosse Senhor Jesus*

Christo) 'for the defence of the faith, the discomfiture of the Moors, and the extension of the Portuguese monarchy'. The castle of *Castro Marim*, at the mouth of the Guadiana, was at first assigned to the new Order, but it was transferred to Thomar in 1334 (or 1356?). The golden age of the Order began under *Dom Henrique*, Duke of Vizeu, the famous *Henry the Navigator* (p. 552), who was Grand-Master from 1418 to 1460. This prince, the pioneer of the colonial policy of Europe, used the great wealth of the Order mainly in the equipment of squadrons for discovery and conquest on the E. coast of Africa, which started from the town of *Sagres* (see p. 543). In 1454 the Order received from Affonso V. the spiritua jurisdiction over all the conquered lands; under Emmanuel, who succeeded as Duke of Vizeu to the Grand-Mastership in 1484, its immense possessions in Africa and India made it the wealthiest order in Christendom. To this activity of the Order, so full of advantage for Portugal, an end was put by the pietistic John III., who converted the Order from one of chivalry to one of monkhood (1523) and made the Grand-Mastership of the three Portuguese orders (Thomar, Crato, and Aviz) hereditary in the Crown. In the Spanish period the Order of Christ sank so low as to be merely the servile tool of the foreign monarchs.

Thomar possesses a fine Praça, with a *Pelourinho* (p. 524) bearing the armillary sphere of King Emmanuel. Here stands the church of São João Baptista, built about 1490, with a tasteful portal in the 'Manoelino' style (p. 529) and a *Tower* ending in an octagonal spire. The interior contains an ancient font, a late-Gothic octagonal pulpit, and some excellent pictures (Baptism of Christ at the high-altar, etc.) ascribed by Justi to a pupil of Quinten Matsys *(Simon?)* and *Velasco* (p. 560). — Not far off is the octagonal chapel of *São Gregorio*, whence a flight of 255 steps ascends to the ermida of *Nossa Senhora da Piedade*, a much-frequented pilgrimage-church dating from 1613 (good views). About halfway up, to the right, is the ruined chapel of *Nosse Senhor Jesús do Monte.*

From São João Baptista we may cross the Nabão by the old *Bridge* and descend viâ the cemetery to Santa Maria do Olival, the old church of the Templars, which down to the time of John III. was the seat of the Great Chapter of the Order of Christ and the burial-place of the most prominent knights, while it was the 'Mother' of all the churches of the Order in the Portuguese colonies. It was entirely rebuilt in the Gothic style in 1450, with the exception of the W. façade and the detached, fortress-like tower. The most interesting objects in the interior are the graceful pulpit and the beautiful monument of Bishop Diogo Pinheiro (d. 1525), both in the Renaissance style. — We now return to São João Baptista and ascend the castle-hill by the Rua de Santiago. On the way we pass the church of *Nossa Senhora da Conceição*, an elegant Renaissance structure of 1579 (1541?), and several *Columns* bearing the emblems of the Order of Christ. At the top we reach the old *Castle of the Templars*, on the E. margin of the hill. Hence a few steps lead to the *Palace of Henry the Navigator*, restored and enlarged in the 16th cent. by Queen Catharine, widow of John III. Beyond this is the —

*Convento de Christo, the convent-palace of the Knights of Christ, affording an admirable survey of the course of Portuguese architecture from the 12th to the 17th century. To the Templar per-

iod belong one of the smaller cloisters and the old church (ca. 1162), occupying the highest point of the hill and said to be an imitation of the Church of the Holy Sepulchre at Jerusalem. Two other cloisters and a chapter-house were erected by Henry the Navigator. Emmanuel added the new church of the Order of Christ with a chapter room below its high-choir, the small Claustro de Santa Barbara, and the uncompleted new chapter-house. Extensive new buildings were necessitated by John III.'s transformation of the Order. Four new cloisters, extensive dormitories, and other structures were added, which were not completed till the time of the Spanish monarchs. The fine aqueduct, 3 M. long, was constructed by Philip II. and Philip III. in 1595-1613. In 1810 the French burned the handsome stalls of the new church. The Conde de Thomas saved the buildings from utter ruin by buying a part of them in 1843 after the suppression of the Order (1834).

A handsome double-flight of steps ascends to a large PLATFORM or TERRACE, on which, to the left, is the *New Chapter House*, a two-storied edifice by João de Castilho (p. 529), of which the outer walls only are completed. On the second story is a triangular apse for the throne of the Grand-Master. To the right are the battlemented *Temple Church* (see below) and (partly hidden by the Claustro dos Filippes) the **CHURCH OF THE ORDER OF CHRIST, the brilliant masterpiece, by João de Castilho, of the 'Manoelino' style (p. 529). The chief features of the exterior are the ornate W. doorway, recalling that of Belem; the exquisite tracery of the arcade, with the sphere of Emmanuel and the cross of the Order; and the semi-Indian buttresses at the N.W. angle. The half-length figure on the N. side, below the fantastic window of the chapter-house, passes for a portrait of the architect(?) *Ayres do Quintal*. The interior is roofed by fine reticulated vaulting, rising above a series of exquisite corbels. On the N. side is the *Coro Alto* (entr., see below), below which is the *Chapter Room*, with windows recalling Indian models.

The *TEMPLE CHURCH is connected with the church of the Order of Christ by a lofty pointed arch and has been used as its choir *(capella-môr)* since the time of Emmanuel. It is a sixteen-sided structure, with a central octagon *(charola)* for the high-altar. The ornate decoration, the paintings (by a Fleming), the statues of twelve prophets on the walls, and the remains of a group of the Crucifixion (by *Olivel de Gand?*) all date from the reign of Emmanuel. To the right of the large connecting archway is a handsome Renaissance pulpit.

To the E. of the Temple Church is the Gothic *Claustro do Cementerio*, the only extant portion of the building from the time of Henry the Navigator. It contains the tomb of *Diogo da Gama* (d. 1525) and other monuments. Adjacent is the *Sacristy*, built by Philip III. in 1620.

To the N. of the churches lie the small *Claustro de Santa Barbara*, in the early-Renaissance style, and the extensive CONVENT BUILDINGS of the 16-17th centuries. The latter include large *Corridors*, about 100 yds. long, flanked on both sides by cells; a small and elegant central apartment with a dome; four huge *Cloisters* (Claustro da Hospedaria, dos Filippes, dos Corvos, and do Mixo); the *Refectory;* the *Abbot's House;* the *Noviciate;* and large store-rooms, kitchens, and the like on the groundfloor. The best of these buildings is the **Claustro dos Filippes* (S.W.), a handsome two-storied building of the time of the Spanish kings, in the late-Renaissance style and resembling in some degree the creations of Palladio. In the middle of the court is a tasteful fountain. — An ornate 'Emmanuel' door leads hence to the high-choir (see above) of the church of the Order of Christ. From these cloisters, too, we may ascend the small tower, with the largest bell in Portugal, or to the roof of the church.

Beyond Thomar the railway ascends considerably. 85 M. *Chão de Maçãs* is the starting-point of a diligence to Ourem and Leiría (p. 546). We thread a tunnel. 91 M. *Caxarías*, on a feeder of the Nabão, near large pine-woods. We cross the watershed between the Tagus and the Mondego by a tunnel and descend viâ (97 M.) *Albergaría* into the valley of the *Arunca*, which we reach at (105 M.) *Vermoil.*

110 M. **Pombál**, an attractive town on the right bank of the Arunca, with a conspicuous ruined castle, was founded by Gualdim Paes (p. 554) in 1181. Pop. 5000. It furnished the title of *Sebastião José de Carvalho e Mello*, the 'Gran Marquéz', who was born at Soure on May 13th, 1699. After the death of Joseph I. (1777) the once all-powerful minister (pp. 513, 529) was degraded and exiled to Pombal, where he died on May 8th, 1782. — The chief objects of interest are the above-mentioned *Castle*, the modern *Igreja Matriz*, and the remains of the Romanesque *Temple Church*, formerly a mosque, with interesting horseshoe portal, and other Moorish traces in its capitals and vaulting.

Road from Pombal to *Leiria*, see p. 546.

The old Lisbon highroad (p. 546) leads from Pombal direct to the N.E., through the mountains, passing *Redinha*, *Condeixa* (on the site of the ancient *Conimbriga*; comp. p. 559), and *Sernache*, to (26 M.) *Coimbra* (p. 559) — a day's journey on horseback.

The train follows the right bank of the Arunca, passing numerous cork-trees. To the E. rises the *Serra de Louzã* (3943 ft.), the S.W. prolongation of the Serra da Estrella. — 116 M. *Soure*, the first place in the province of *Beira (Mar)*. As we proceed, the high-lying town of Montemór Velho (see below) comes into sight on the left, beyond the *Mondego*.

127 M. **Alfarellos** *(Rail. Restaurant)*, a poor place, but of some importance as the junction of the railway to Lisbon viâ Leiria (R. 62). 'Ovos molles' (see p. 558) are sold at the station.

Beyond (129 M.) *Formoselha* the train approaches the Mondego, which here flows through the *Campo de Mondego*, a fertile plain with vines, oranges, and orchards. — Beyond (135 M.) *Taveiro* we cross the Mondego by a long iron bridge, obtaining a *Glimpse to the right of Coimbra, rising white above the verdure of the plain.

139 M. *Coimbra-Bifurcação* (buffet) is the station for the short (1¼ M.) branch-line to **Coimbra** (p. 559; carriages changed).

We now traverse a pleasant hilly district between the *Serra d'Alcoba* on the W. and the *Serra da Lavrão* (p. 559) and the *Serra de Bussaco* (p. 565) on the E. — 144 M. *Souzellas.*

149 M. **Pampilhosa** *(Railway Restaurant & Hotel)* is the junction of the line to *Villar Formoso* viâ *Guarda* (R. 66) and of a branch-line to *Montemór Velho* and (32 M.) *Figueira da Foz* (p. 547). — To the right we see the *Ponta de Bussaco* (p. 565).

151 M. *Mealhada;* 156 M. *Mogofores;* 161 M. *Oliveira do Bairro.* — The railway bends towards the sea, and traverses pine-woods, vineyards, and corn-fields. Beyond (170 M.) *Quintans* are rice-fields,

174 M. **Aveiro** (*Hot. de Vouga;* Lloyd's Agent), the *Talabriga* of the Romans, a small seaport and bishop's see with 7400 inhab., lies on the E. edge of the large *Ria de Aveiro*, a marshy shore-lake, and is connected with the sea by the *Barra Nova*, a canal constructed in 1801-8. Its chief articles of export are salt and sardines. The fisheries of Aveiro were famous in the 15-16th centuries. — At the station small kegs of *ovos molles* (a kind of sweetened eggs; 200 rs.), biscuits (20 rs.), and pickled mussels *(mexilhões* or *Mytilus edulis; berbigão* or *Cardium edule)* are offered for sale.

The town offers little of interest. The *Cathedral*, in the Travessa da Sé, and the church of the *Misericordia* date from the 16th century. The church of *Santo Antonio*, situated in an old *Couto* (*i.e.* locus cautus, asylum), affords a fine view of the Ria and the ocean. The *Convento de Jesús* contains the tomb of *St. Johanna*, daughter of Affonso V. In the *Carmelite Convent* is that of *Brites Lara*, the second wife of Gen. Pietro de' Medici (d. 1604).

A sail or row on the Ria to the *Chapel of Nossa Senhora das Areias* ('sand'), on the side next the sea, gives a good opportunity of examining the vegetation of the marshes, which in spring is, perhaps, more brilliant than anything else of the kind in Europe.

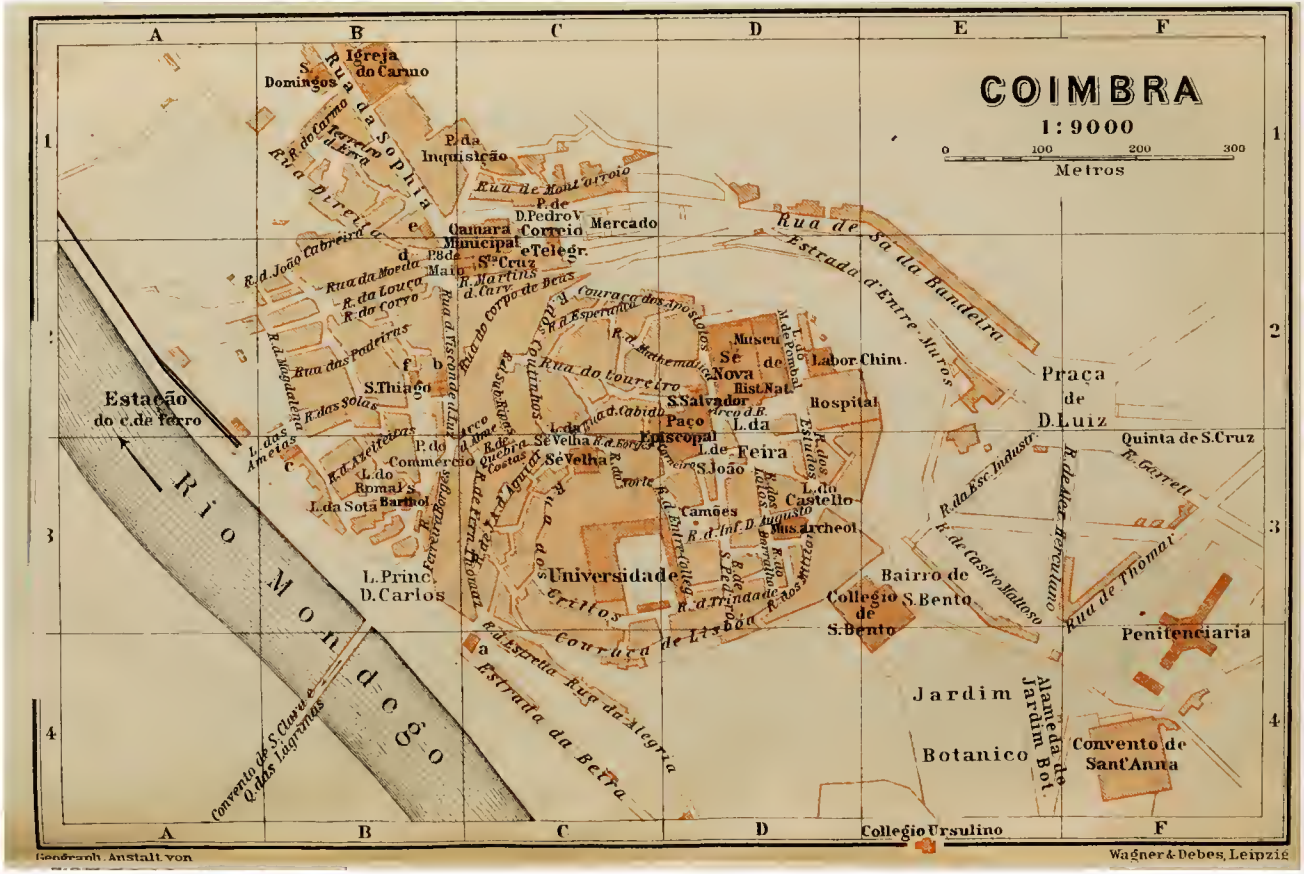
The Railway runs through a pastoral district intersected by canals, and crosses the *Vouga* (the ancient *Vacua*) and the *Antua*. Beyond (182 M.) *Estarreja* we enter a sandy, pine-grown district.

191 M. **Ovar,** a town of 10,000 inhab., lies 3 M. from the sea, at the end of the Aveiro Canal, and carries on a brisk trade in timber. — Beyond (198 M.) *Esmoriz* the line strikes seaward, across the dunes, to (201 M.) *Espinho* (Hot. Particular; Hot. Bragança), a popular sea-bathing resort. — 203 M. *Granja* (Hôt. de Granja), another bathing-place, with a pine-grove and the attractive villas of the Oporto merchants.

The train quits the sea and runs viâ (208 M.) *Valladares* towards the lofty S. bank of the *Douro*. The railway-cuttings show the granitic foundations of this fertile district. Oporto appears to the left. — 211 M. *Gaia*, a high-lying place with country-houses, is the station for Villa Nova de Gaia and Oporto (comp. pp. 566, 574).

After assing three tunnels, the train crosses the deep rocky gorge of the Douro by the **Ponte de Maria Pia*, a fine bridge constructed by Messrs. Eiffel & Co. of Paris in 1876-77 and named after Queen Maria Pia. It crosses the ravine in a single span of 525 ft.; its total length is 1155 ft., its height 200 ft. The lower part of the bridge is of granite, while 1428 tons of iron rods were used for the upper part. From the bridge we have a splendid view of Oporto to the left, the cathedral and bishop's palace standing out prominently.

213 M. *Oporto*, see p. 566.



Geogranh. Anstalt von Wagner & Debes, Leipzig

65. Coimbra.

The Railway Station (Pl. A, 2, 3) lies on the Mondego, to the W. of the town, about ¼ M. from the hotels. There are neither hotel-omnibuses nor cabs in waiting. Porter *(moço)* 100-200 rs.

Hotels (comp. p. 498). HOTEL BRAGANÇA (Pl. b; B, 2), Rua do Visconde da Luz; HOT. MONDEGO (Pl. c; B, 3), Largo das Ameias 2, opposite the railway-station, with view; NUEVO HOTEL MONDEGO, near the station, with view, well spoken of; HOT. DOS CAMINHOS DE FERRO (Pl. d; B, 2), HOT. CENTRAL (Pl. e; B, 1), Praça Oitavo de Maio 27 and 30; HOT. DO COMMERCIO (Pl. f; B, 2), Praça do Commercio. These houses are far from first-class; pens. 1000-1500 rs.

Booksellers in the Rua do Visconde da Luz and Rua Ferreira Borges. Coimbra, being a university town, is well supplied with Portuguese and foreign literature.

Photographs: *J. Maria dos Santos*, Caes das Ameias.

Post and Telegraph Office (*Correio e Telegrapho*; Pl. C, 1, 2), in the Mercado.

Chief Attractions (one day). In the morning: *Santa Cruz* (p. 560); *Sé Velha* (p. 561); *Botanic Garden* (p. 562); *University* (p. 563). Afternoon: *Quinta das Lágrimas* (p. 564).

Coimbra (50 ft.), a city of 13,400 inhab., the capital of a province, the see of a bishop, and the seat of a university, is charmingly situated on the spurs of the *Serra de Lavrão*, a range of cretaceous hills, skirted by the bow-like course of the *Mondego*, the ancient *Munda*. The older UPPER TOWN covers the undulating surface and the slopes of a ridge about 330 ft. in height and communicates by narrow and very steep streets with the lower town and the river. The two highest points of the plateau are occupied by the New Cathedral (N.E.) and the University and Observatory (S.W.). The modern LOWER TOWN formerly suffered greatly from fever produced by the inundations *(cheias;* p. 574) of the Mondego, but is now protected by a quay *(caes)*, forming an attractive promenade. Its chief line of streets (Rua Ferreira Borges, Rua do Visconde da Luz, and Rua da Sophia) skirts the base of the ridge on which the old town lies. — The Mondego, the much besung *Rio das Musas*, carries a large amount of chalk-dust in its pellucid waves, which is steadily raising the level of its bed. On its W. side stretches a long and verdant ridge, covered with convents and villas.

The situation of Coimbra has long been a theme for the praise of poet and traveller. Its vegetation combines the charm of the N. of Europe with that of a subtropical climate. The sea-pine and the poplar are neighboured by the date-palm; the slopes are covered with vines, agaves, eucalypti, pines, and orange-trees. The curious costume of the guitar-strumming students combines with numerous historical associations to invest Coimbra with a unique charm.

An inscription of the 4th cent. proves that Coimbra occupies the site of the ancient *Æminium*. When the seat of the bishop of *Conimbriga* (p. 557) was transferred hither at the end of the 9th cent., the old name also was transferred to the new see. Coimbra was wrested from the Moors in 872 but again fell into their hands in 987. In 1064 it passed finally into the possession of the Christians after a six months' siege carried on by *Ferdinand I. of Castile*. It became the capital of the new Portuguese kingdom, and in 1190 resisted the last attack of the Almohads (p. 354) under *Abu*

Ya'kub Yûsuf. The seat of the court was removed to Lisbon in 1260 (see p. 512), but Coimbra received some compensation from *King Diniz*, who in 1307 transferred hither the UNIVERSITY founded at Lisbon in 1290. The first rector was *Diogo Gouvea*, formerly rector of the University of Paris. Among the professors Gouvea brought with him was *George Buchanan*, the celebrated Scottish scholar; but the latter was persecuted by the Inquisition and did not stay long in Portugal. The university was twice removed to Lisbon (1338-54 and 1357-1537); it became one of the chief seats of the Humanists, bnt from 1555 to 1772 had to endure the repressive rule of the Jesuits. In the latter year *Pombal* (p. 557) gave it new statutes and re-established freedom of research. Coimbra is still the only university in Portugal, though there are medical schools at Lisbon and Oporto, and a theological seminary at Santarem.

Coimbra was the birthplace of the poet *Francisco Sá de Miranda* (1495-1558). *Camoens* (p. 516), was, perhaps, also born here, and at any rate he owes to the 'Portuguese Athens' that classical scholarship which is so evident in his writings.

From the *Railway Station* (Pl. A, 2) we cross the Largo das Ameias and follow the Rua das Solas to the long PRAÇA DO COMMERCIO (Pl. B, 2, 3), in which (left) stands the church of *São Thiago* (Pl. B, 2), founded in the 12th cent. but modernized in the 18th. The beautiful Romanesque portal is a relic of the original building. — We next ascend the steps to the right of the church and reach the MAIN STREET (Rua do Visconde da Luz; Pl. B, 2), which we follow towards the N. (left) to the PRAÇA OITAVO DE MAIO (Pl. B, 2), the focus of the new town. On the E. side of this square stands the secularized —

***Mosteiro de Santa Cruz** (Pl. C, 2), erected for the Augustinians *(cónegos regrantes de Santo Agostinho)* in 1131-32, on the site of the small church of Santa Cruz and the Banhos da Rainha. Under Emmanuel the Fortunate (ca. 1502?) it was restored with the help of a colony of Norman sculptors from Gaillon and Rouen, and it was afterwards enlarged and surrounded with large gardens. It has of late been partly destroyed by new buildings and the laying out of new streets.

The entire N.W. wing of the convent is now occupied by the *Camara Municipal*, or city-hall. From this we enter the *Claustro da Manga*, so named, according to the story, because John III. drew on his sleeves the design for the cloisters and for the curious domed structure in the middle, with its four circular chapels. — Adjacent is the *CLAUSTRO DO SILENCIO, built by *Marcos Pires* (d. 1524) in the 'Manoelino' style (p. 529), with pointed windows on the groundfloor, flat-arched openings in the upper stage, and a tasteful fountain. At the S.W. and N.E. angles and on the S. side are three admirable specimens of the work of the early-Renaissance artists of Portugal, in the shape of *Reliefs* of Christ before Pilate, the Bearing of the Cross, and the Entombment. The *Capella do Santo Christo*, at the S.W. corner, contains the tombs of the knights who fell on the Campo d'Ourique in 1139 (p. 542). — Adjoining the S. walk of the cloisters is the *Capella de São Theotonio*, completed in 1582 by Thomé Velho, first prior of the monastery, who is celebrated by Camoens in the Lusiads (VIII, 19). The chapel is embellished with a statue of Velho. — Through the *Chapter House* we reach the SACRISTY, a tasteful Renaissance structure of 1622, with handsome tiles and barrel-vaulting. The much-darkened paintings of Christ before Pilate, Pentecost, and the Invention of the Cross are by *Velasco* ('Grão Vasco'), the greatest Portuguese painter of the 16th cent. (p. 565). The Crucifixion is by the *Master of São Bento* (p. 526) and the Descent from the Cross is a copy of *Daniele da Volterra*.

The CHURCH, built by *Marcos Pires* (see p. 560) and partly modernized in the 18th cent., has an interesting W. façade by *Diogo de Castilho* and *Master Nicholas 'the Frenchman'*. The interior has no aisles, but is flanked with two rows of chapels; the E. end is rectangular. The only relic of its abundant ornamentation in the 'Emmanuel style' is the stone *Pulpit by the N. wall, with charming sculptures by Jean de Rouen ('João de Ruão'; 1522). The choir contains the *Sarcophagi of the first Portuguese kings, *Affonso Henriques* (left; 1139-85) and *Sancho I.* (right; 1185-1211), with recumbent effigies. Under the canopies are figures of seven saints; above the recesses are the armillary sphere (p. 552) and the cross of the Order of Christ (p. 554). The monuments were probably restored by Nicholas the Frenchman, but have retained their general late-Gothic character. The high-choir (coro alto) at the W. end, erected by a Basque architect, contains handsome stalls of the 16th century.

To the convent belong also the oval *Santuario*, containing a multitude of relics, and the picturesque *Belfry* beyond the Rua do Mercado, erected in the 17th century.

In the RUA DA SOPHIA (Pl. B, 1), to the N. of the Praça Oitavo de Maio, are several late-Renaissance buildings of the second half of the 16th cent., including the *Collegio do Carmo* (Pl. B, 1), with its church (1597), the unfinished church of *São Domingos* (Pl. B, 1; now a carriage-factory), the *Collegio da Graça*, and the fine court that alone remains of the *Collegio dos Jesuitas*. — The *Pateo da Inquisição* (Pl. B, C, 1), to the N.E. of the Praça Oitavo de Maio, marks the site of the prison of the Inquisition (1566-1821).

Passing to the E. through the archway in the bell-tower of Santa Cruz, we reach the *Post & Telegraph Office* (p. 559) and the **Mercado** (Pl. C, 1), the latter thronged in the morning with quaintly dressed peasants. — From the market we may ascend, passing the *Theatre* (left), to the (10 min.) *Quinta de Santa Cruz* (Pl. F, 3) or *Jogo da Bola*, a relic of the old convent-gardens, with shady grounds and fountains. Thence we may proceed to the S. to (5 min.) the *Aqueduct* and the *Botanic Garden* (see p. 562).

Adjoining the house numbered 75 in the Rua do Visconde da Luz (p. 560) is the *Arco de Almedina* (Pl. B, C, 2, 3), the relic of an ancient city-gate (Arab. *medina*, the city). Passing through this and ascending to the right, we reach the Rua de Quebra Costas, whence a flight of steps (left) leads to the Rua de Sub-Ripas (Pl. C, 2). At the end of this last street, to the left, is the *Palacio da Rua de Sub-Ripas*, an interesting edifice in the 'Manoelino' style, erected by João Vaz about 1514. The main façade is adorned with weather-worn ornamentation, while portrait-medallions have been inserted irregularly in the side-walls.

Farther up is the Rua dos Coutinhos (Pl. C, 2), which we descend to the right (S.) to the terrace on which stands the —

***Sé Velha** (Pl. C, 3), or *Old Cathedral*, generally known as *a Velha*. This massive Romanesque building of the 12th cent., with its battlements, its projecting central portion, and its unadorned corner-buttresses, resembles a fortress rather than a church. On the N. side is the *Porta Especiosa*, a graceful early-Renaissance

structure in three stories, with charming ornamentation and a relief of the Madonna in the pediment; it is a creation of the French sculptor named at p. 561. A *Sarcophagus*, immured in the wall, contains he remains of *Dom Sisnando*, the first Christian governor of the town.

The Interior, enriched in the 16th cent. by numerous Renaissance additions, and modernized and whitewashed in 1717-39, has been undergoing restoration since 1894. It consists of a nave and aisles, a transept, and three semicircular apses. The pillars, with interesting Romanesque capitals, and the vaulting arches are lined with beautiful tiles. Below the high-choir is a fine wooden ceiling of 1520. — The *Capella de São Miguel*, in the right aisle, has an altar with six paintings of the Portuguese school. — The *Capella do Sacramento* (1566), in the S. apse, contains the tomb of its builder, Bishop João Soares. — The large late-Gothic *High Altar (Altar-Mór)*, ascribed to Olivel de Gand (?), was erected by the art-loving Bishop Jorge d'Almeida (1481-1543). In the adjacent *Cap. de São Pedro* (N. apse) is the tomb of this bishop, consisting of a Renaissance retablo, with statues of apostles and several reliefs. — In the small chapel adjoining the S. portal (Porta de Santa Clara) are the tombs of *Bishop Egas Fafes* (13th cent.) and *Dona Bataça*, daughter of the Greek Princess Irene and the Count of Ventemiglio. — The Master of Aviz (p. 500) was crowned as King John I. in this church.

The Rua do Cabido, to the N. of the cathedral, ascends rapidly to the Romanesque church of *São Salvador* (Pl. D, 2; closed), built in 1169 and containing some interesting tombs. Thence we ascend by the Rua do Salvador and the (right) *Arco do Bispo* to the Largo da Feira (Pl. D, 2, 3), on the N. side of which stands the **Sé Nova** (Pl. D, 2), a late-Renaissance building of 1580, with a large baroque façade. In the sacristy are a number of old paintings, chiefly by Portuguese masters. The *Treasury (Thesouro da Sé)* contains vestments, hangings, and valuable church-plate of the 12-16th centuries. — On the W. side of the square lies the *Paço Episcopal* (Pl. D, 2, 3), rebuilt by Bishop Affonso de Castello Branco at the end of the 16th century. The upper story of the beautiful Renaissance arcade in the court commands a magnificent view. — On the N.E. this square is adjoined by the Largo do Marquez de Pombal (Pl. D, 2), with the imposing *Chemical Laboratory* and the *Natural History Museum*, in the zoological section of which the sea-fish of the coasts of Portugal are particularly well represented.

From the S.E. corner of the Largo da Feira, near the large weeping willow and the fountain with the three masks, we proceed to the Largo do Castello (Pl. D, 3), the site of the castle of Coimbra, torn down in 1772. Beyond this we skirt the great arches of the *Aqueducto de São Sebastião*, built by Filippo Terzi in the reign of King Sebastian (1570), pass (right) the *Collegio de São Bento* (Pl. D, E, 3, 4; now Lyceu Nacional), and reach the entrance (to the right, behind the aqueduct) of the neglected **Jardim Botanico** (Pl. E, 4), which serves in part as a public promenade. On the terrace on the E. side rises a *Marble Statue of Brotero.*

To the E. of the Botanic Garden lie the suppressed *Convento de Sant'Anna* and the *Penitenciaria* (Pl. F, 3, 4). From near the latter footpaths (fine views) lead to the *Penedo da Saudade* ('Hill of Longing') and the *Penedo da Meditação* ('Hill of Meditation').

We return to the Largo do Castello and proceed to the left through the Rua do Infante Dom Augusto (Pl. D, 3) to the University, in front of which a simple *Monument to Camoens* was erected in 1881. On the way we pass the former *Collegio de São Paulo*, now an *Archaeological Museum.*

The **University** (Pl. C, D, 3), officially styled *Paços Reaes das Escolas*, has occupied since 1540 the site of the old royal palace, which was rebuilt by Emmanuel. The different buildings, partly restored in the 17-18th cent., surround a large quadrangle, diversified with pleasure-grounds. On entering by the so-called *Porta Ferrea* (1634) we have the observatory (see below) to the left and the library in front of us, while to the right is the *Collegium*, with the residence of the Rector, the lecture-rooms, and a colonnade known as the 'Via Latina'. The large *Sala dos Actos*, dating from the time of John III., has fine azulejos and an artesonado ceiling. The degrees are conferred with interesting ceremonies prescribed by John I. in 1431. In another room, adorned with red velvet, carving, and gilding, hang the portraits of the rectors, from Garcia d'Almeida (1537) onwards. — The *University Church*, with an 'Emmanuel' portal, is the old palace-chapel, built by Pero Anes (d. ca. 1518). — The *Library* (150,000 printed vols.) contains the books and MSS. of the suppressed convents of São Bento, Santa Cruz, Santa Rita, the Graça, and others. — Magnificent *Views of the town and its environs are obtained from the S.W. corner of the quadrangle and from the tower of the Observatory.

The university consists of five *Faculties* (since 1816) and is attended by about 1400 students. The teaching staff includes regular professors *(lentes de collegio* or *cathedráticos)* and numerous 'substitutes' *(substitutos ordinarios* and *extraordinarios).* — The students *(estudantes)* wear a black coat buttoned to the neck and over it a black gown; they generally go bare-headed, and the bag-like cap (*gorro*, supposed to represent the original beggar's sack) which they used to carry in their hands has gone out of fashion. In their free-and-easy behaviour they resemble the students of some of the smaller university-towns of Germany, and they are devoted to guitar-playing. — The lectures are delivered from autumn till the end of May, and the next two months are devoted to examinations. The course for the ordinary degree of *bacharel formado* lasts five years. The degree of *doutor* takes another year and another examination. Medical students study eight years.

From the university we ascend to the N.W. (left) by the steep Rua do Norte (Pl. C, 3) to the Sé Velha (p. 561) and thence descend the steps to the Rua de Quebra Costas (p. 561). Or we may turn to the left at the cathedral and follow the Rua de Joaquim A. Aguiar (Pl. 3) and the Rua da Estrella (Pl. C, 4) to the bridge over the Mondego.

The **Mondego Bridge* (Pl. B, 4) affords a good view of the town and river. It occupies the site of a bridge erected by King Emmanuel in 1513, which itself replaced an earlier bridge of Affonso Henriques.

On the left bank of the Mondego, immediately to the left, stands the **Old Santa Clara Convent**, founded in 1286, restored in 1330,

and now half-ruined and covered with sand. The 'Porta de Rosa' recalls the legend of the pious fraud of St. Elizabeth, whose statement to her husband King Diniz, that her gifts for the poor were only roses, was confirmed by a miraculous transformation. The 'Porta do Couto' or 'da Cadeia' (chain) marks the limit of the former asylum (p. 558). — The *New Santa Clara Convent*, built in 1649, lies on the *Monte da Esperança*, high above the river. At the entrance is shown the chain from the old convent. The church contains the old late-Gothic tomb of St. Elizabeth (14th cent.) and her silver reliquary (1614).

A road diverging from the main road to the left, at the old convent, leads to the (1/4 M.) celebrated ***Quinta das Lágrimas**, an attractive park with the *Fonte dos Amores*. This was once the residence of the fair *Inez de Castro* and was the scene of the crime described by Camoens (Lusiads, III, 118 et seq.).

Inez (Agnes) de Castro, the natural daughter of Pedro Fernandez de Castro, a cousin of the King of Castile, was one of the maids-of-honour in the train of *Constança*, daughter of the Duke of Peñafiel, who came to the Portuguese court as the bride of the *Infante Pedro*. Her beauty charmed the Portuguese prince, to whom she bore three children, and on the death of Constança (1345) he was privately married to her. The Portuguese nobles, fearing the influence of the 'Fair Spaniard' and her cousins, persuaded the weak Affonso IV. to consent to the murder of Inez. The foul deed was perpetrated by his courtiers on Jan. 7th, 1355, at the above-mentioned *Fonte dos Amores*.

When Pedro heard of the murder, he rebelled against his father and devastated the country; but a reconciliation was ultimately brought about, though with great difficulty, by the Archbishop of Braga. On the death of Affonso (1367) Pedro made a treaty with the King of Castile and secured the delivery of the actual murderers. Two of these, *Alvaro Gonçalez* and *Pedro Coelho*, were tortured and put to death at Santarem (p. 505); a third, *Diogo Lopez Pacheco*, escaped by flight. Pedro then summoned an assembly at Cantanhede and made a solemn declaration of the legality of his marriage with Inez. Her body was exhumed from its grave in the convent of Santa Clara, was crowned and placed on a throne, and received the homage of the courtiers, who kissed her hand *(beijamão)* in the usual manner. It is to this ceremony that the words of Camoens refer (Lusiads, III, 118): *Que, despois de ser morta, foi Rainha* ('who did not become queen till after her death'). The body was then borne in a litter by the foremost nobles of the kingdom to its final resting-place at Alcobaça (p. 548).

No one should visit the Fonte dos Amores without having at hand Camoens's moving account of this romantic episode in Portuguese history. The present name of the fountain is found in a legal document of 1360. Its waters, according to the legend, used to bear secret letters from Dom Pedro to Inez, when she was confined in the convent of Santa Clara. On the oldest of the beautiful cypresses that surrounded it were inscribed the words '*Eu dey sombra a Ignez formosa*' (I gave shade to the beauteous Inez); but this tree died sixty years ago. A stone slab by the fountain bears the following verses by Camoens (Lusiads, III, 135): —

"Mondego's Daughter-Nymphs the death obscure
Wept many a year, with wails of woe exceeding;
And for long mem'ry changed to fountain pure,
The floods of grief their eyes were ever feeding;
The name they gave it, which doth still endure,
Revived Ignèz, whose murthered love lies bleeding.
See yon fresh fountain flowing 'mid the flowers,
Tears are its water, and its name 'Amores'".

(*Burton's* translation).

66. From Pampilhosa to Guarda and Villar Formoso

(Salamanca, Medina del Campo).

125 M. Railway (one through-train daily) in about 8 hrs. (fares 4010, 3120, 2230 rs.). The *train de luxe* mentioned at pp. 554 and 163 is also available twice weekly. — There are railway-restaurants only at *Pampilhosa* (good) and *Villar Formoso*.

Pampilhosa, see p. 557. — The train runs to the N.E. to (5½ M.) *Luzo*, the station for the village of **Luzo** *(Hot. Central; Hot. dos Banhos)*, with its chalybeate spring, which lies 1 M. to the S., on the N. slope of the *Serra de Bussaco* (1795 ft.).

An *Excursion to Bussaco requires fully half-a-day. We take an early train from Coimbra or Pampilhosa to *Luzo*, where donkeys (400 rs.) and carriages are in waiting. The return is made by an afternoon train. — From the station at Luzo a pleasant road ascends to the S., through dense woods, to the (2 M.) **Hotel Bussaco* (pens. 1500 rs.), the new buildings of which, in the Emmanuel style (p. 529), enclose the former Carmelite monastery of **Bussaco**, founded in 1628. The convent has a small church, and the walls of its cells are lined with cork as a protection against damp. It lies in a sequestered spot amid the woods of the *Cercal de Bussaco*, and its grounds contain magnificent Portuguese cypresses (p. 501) and numerous palms. The convent-wood, which is enclosed by a wall 10 ft. high and 2¼ M. long, is largely composed of centenarian cypresses, with trunks entwined by thick ivy. 'With the dark needles of the cypresses are mingled the leaves of gigantic planes, chestnuts, and evergreen oaks, the long tassels of the sea-pines, the graceful crowns of the forest-pines, and the thick and gnarled stems of the cork oaks'. A marble tablet on the old main entrance, ¼ M. to the W. of the convent, bears the bull of Gregory XV. (1622), anathematizing any invasion of the property of the monastery and forbidding women to approach it. A bull of Urban VIII. (1643) threatens with excommunication anyone who injures the trees in this 'sacred forest'.

A shady 'Route de Calvaire' winds up from the convent to the (½ hr.) W. spur of the hill, passing several ermidas, with fine views. The **Ponta de Bussaco** (1825 ft.), marked by a stone cross, commands a magnificent panorama. To the S.E. are the denuded heights of the Serra da Estrella; to the S., ensconced amid pleasant green hills, are Coimbra and the Mondego valley; to the S.W., far below us, lies Pampilhosa, to the W. of which are extensive pine-woods, a long chain of dunes, and the sea; to the N. are Luzo, with its railway-bridge, and the Serra de Caramullo, accompanied by various lower ranges.

A *Monument* on the S. slope of 'grim Bussaco's iron ridge' (Scott), erected in 1873, commemorates the battle of Sept. 27th, 1810, in which Wellington drove back the French army of Masséna on its march towards the sea. In the convent is shown the room occupied by Wellington the night before the battle.

Beyond Luzo the railway crosses the valley by a long iron bridge and then ascends to the E., with the aid of tunnels and viaducts, to (22 M.) **Santa Comba Dão,** a small town on the right bank of the *Dão*, a tributary of the Mondego. It is the junction of a branch-railway to (31 M.) *Vizeu*, birthplace of the painter Gian Vasco (p. 560), some of whose works are in the cathedral. — 29½ M. *Carregal do Sal;* 32 M. *Oliveirinha;* 37 M. *Cannas de Senhorim*, the station for the mineral baths of (3 M.) *Caldas da Felgueira* (Grand Hôtel Club). — 42 M. *Nellas.* — 49 M. **Mangualde** (1470 ft.), a town of 4500 inhab., with an old palace of the Counts of Anadia and the high-lying church of Nossa Senhora do Castello.

58½ M. *Gouvêa*, on the Mondego, lies 9 M. to the N. of the small town of that name on the slope of the *Serra da Estrella* (6538 ft.). — 63 M. *Fornos d'Algodres;* 72½ M. *Celorico.* — The train leaves the valley of the Mondego and at (81½ M.) *Villafranca das Naves* (1778 ft.) sweeps sharply to the S. — Beyond (85 M.) *Pinhel* (town 12 M. to the N.E.) we ascend rapidly to —

97 M. *Guarda* (2655 ft.), the station for the poor little town of **Guarda** (3409 ft.; *Hot. Central;* 4600 inhab.), which lies 3 M. to the W., on a bleak plateau amid the N.E. spurs of the Serra da Estrella. Guarda, now the see of a bishop, was founded by Sancho I. in 1199 as a 'guard' against the Moors. Its most interesting features are the old *Walls*, the *Castello*, and the *Cathedral*, built about 1550.

From Guarda to *Abrantes*, see p. 504. Carriages are changed.

Our line turns to the E. 106 M. *Villa Fernando;* 110 M. *Cerdeira.* We cross the *Côa*, an affluent of the Douro, at (120 M.) *Freineda* (2600 ft.), whence a road leads to the old frontier-fortress of *Almeida.* We then descend to the N.E. to (125 M.) *Villar Formoso* (p. 172).

67. Oporto.

Railway Stations. 1. *Estação Central* (Pl. E, 3), Praça de Almeida Garrett, near the Praça de Dom Pedro, for all lines (a new central station is under construction; comp. p. 571). — 2. *Estação do Caminho de Ferro Norte e Leste e Linha do Minho e Douro* (Pl. I, 1, 2), in Campanha, 1½ M. from the Praça de Dom Pedro, a secondary station for the E. quarters of the city. — 3. *Estação de Gaia* (p. 558), a subsidiary station for the Pampilhosa and Lisbon line (R. 64), available only for foot-passengers without luggage (wire-rope railway, see p. 567). — 4. *Estaçao do Caminho de Ferro da Povoa* (Pl. A, 1), for the narrow-gauge railway to Póvoa de Varzim (p. 579). — Cabs (see below) are found at the Central Station only. A tramway (p. 567) runs from the E. Station to the Praça de Dom Pedro.

Hotels (comp. p. 498). *Grand Hôtel do Porto (Pl. a; E, 3), Rua de Santa Catharina 163, pens. 2000 rs.; *Hôt. de Paris (Pl. b; D, 3), in the narrow Rua da Fabrica, with garden; *Hôt. de Francfort (Pl. c; E, 3), Rua de Dom Pedro 13-35, pens. 1500-3500 rs., wine extra. These three are of the first class. — Less pretending: *Hot. Universal (Pl. d; F, 3), Rua de Alexandre Herculano 289, pens. 1200 rs.; Hot. Alliança (Pl. e; E, 3), Rua de Sá da Bandeira 53; Hot. Portuense (Pl. f; E, 3), Praça da Batalha 123; Hot. Bragança (Pl. g; F, 3), Rua de Entreparedes 61, pens. 1000 rs.; Hot. America e Central (Pl. h; F, 3), Rua de São Lazaro 447.

Cafés. *Café Suisso*, Praça de Dom Pedro 122, also luncheon-rooms; *C. Camanho*, Praça de Dom Pedro 132, also beer-house; *C. Marques*, in the Crystal Palace (p. 570); *Café* in the Campo dos Martyres da Patria (p. 569).

Post and Telegraph Office (*Correio e Telegrapho;* Pl. F, 3), Praça da Batalha. There are also several branch-offices.

Cabs (*Trens;* stands in the Praça de Dom Pedro, Praça da Batalha, Praça de Carlos Alberto and Rua do Infante Dom Henrique).

	By Day	At Night, before 1 a.m.	At Night, after 1 a.m.
Per drive (*corrida*)	300 rs.	400 rs.	600 rs.
Per hour (*as horas*) within the city	500 „	600 „	800 „
Each ½ hr. additional	250 „	300 „	400 „
Each ¼ hr. additional	125 „	150 „	200 „
Per hour beyond the city	600 „	700 „	900 „
Each ½ hr. additional	300 „	350 „	450 „
Each ¼ hr. additional	150 „	180 „	240 „

Geograph. Anstalt von

Wagner & Debes, Leipzig

Hand-baggage free; each trunk *(mala grande)* 100 rs. — If the cab be hired by time and be dismissed ontside tbe town, a retnrn-fare of at least 300 rs. mnst be paid.

Inclined Railway *(Elevador)* from the *Avenida Diogo Leite* (Pl. D, 5) to the *Gaia Station* (see pp. 566 and 558).

Electric Tramways (*Carris de Ferro;* special cars for 'fumistas' or smokers). 1. From the *E. Railway Station* (Pl. I, 1, 2) by the Praça da Batalha (Pl. E, F, 3), to the *Praça de Dom Pedro* (Pl. E, 3). — 2. From the *Praça de Dom Pedro* (Pl. E, 3) by the Rua do Infante Dom Henriqne (Pl. D, E, 4, 5), Rua da Alfandega, and Alameda de Massarellos (Pl. B, A, 4, 3), to *São João da Foz* (p. 575) in 40 min. (fare 80 rs.); thence to the harbour at the *Leça da Palmeira* (p. 575) in 20 min. (all the way 120 rs.). — The following are worked hy horse-cars in the meantime: 3. From the *Praça de Dom Pedro* (Pl. E, 3) by the Praça dos Volnntarios da Rainha (Pl. D, 3), and the Rua do Rosario (in returning, the Rua da Cedofeita) to tbe *Rotunda da Boa Vista* (Pl. A, 1). — 4. From the *Passeio da Cordoaria* (Pl. D, 3, 4) to the *Rua da Restauração* (Pl. B, C, 4).

Steam Tramway *(Linha Ferrea Americana)* from the *Rotunda da Boa Vista* (Pl. A, 1; see above) hy the Fonte da Moura and São João da Foz to *Mattosinhos* (p. 575). At the *Restaurante da Cadouços* (p. 575), in São João da Foz, this line connects with tramway-line No. 2.

Steamboat Lines. *Royal Mail Steam Packet Co.* (W. & G. Tait, Rua do Infante Dom Henrique 23) to London and Sonth America; *Pacific Steam Navigation Co.* (Kendall & Co., same street, No. 39) for London and Sonth America; *General Steam Navigation Co.* for London; *North German Lloyd* (agent, B. Leuschner) from Leixões (p. 575) to Antwerp and Bremen; *Hamburg and South American Steam Packet Co.* (H. Burmester); *Oldenburg and Portuguese Steamboat Co.* (H. Bnrmester), once weekly to Lisbon (Tangiers) and Brake and Hamburg; *Neptune* (W. Stüve), to Lisbon, Antwerp, and Bremen. Comp. p. xviii.

Shops (comp. p. xxv), chiefly in the Rua de Santo Antonio, the R. de Sá da Bandeira, the R. dos Clerigos, tbe R. das Flores, and the Largo dos Loyos. The whole W. side of the R. das Flores is occupied by the glittering shops of the **Goldsmiths and Jewellers* (p. 572). The large and heavy ornaments for the well-to-do peasantry of Minho and the Paiz do Vinho (p. 576) are characteristic. Some of them are in filigree work, others consist of plates of gold beautifully enamelled in colours. The patterns are curious and often resemble those of the Moors. Among the most characteristic pieces are the earrings (often 8-9 inches long) and the 'hearts' *(corações)* worn on broad chains across the breast. The silver purses and the enamelled brooches form convenient sonvenirs for visitors. Oporto is noted for its hats and gloves *(luvas)* also.

Booksellers. *Magalhães & Moniz*, Largo dos Loyos 12; *Livraria Internacional*, Rua dos Clerigos 90; *Barros*, Rua de Almada 104. — **Photographs.** *Biel & Co.*, Rua Formosa 342; *União*, Praça de Santa Thereza 47.

Bankers. *London & Brazilian Bank*, Rna Infante Dom Henrique 73; *Banco de Portugal*, Largo de São Domingos; *Banco Commercial*, Rua de Ferreira Borges; *Successors of Ed. Katzenstein*, Rua do Bellomonte 39; *Mercantile Bank of Oporto.* There are several *Money Changers (Cambistas)* in the Rua das Flores.

Wine Merchants. *Stüve & Co.*, Rua Nova da Alfándega; *J. W. Burmester*, Rua de Ferreira Borges; *Silva & Cosens*, Villa Nova de Gaia.

Baths at the *Hôtel do Porto* and *Hôtel de Francfort* (p. 566); *Casa de Banhos*, Rua de Santo Antonio

Druggists *(Pharmácias). Lemos e Filhos*, Praça de Carlos Alberto; *Birra e Irmão*, Praca de Dom Pedro.

English Church in the Campo Pequeno (p. 570); services at 11 a.m.

Consuls. British, *M. H. Drummond*, Rua Reboleira 55; United States, *William Stüve*, Rua Nova de Alfándega. — **Lloyd's Agents,** *Rawes & Co.*

Theatres (comp. p. 510). *Real Theatro de São João* (Pl. E, 3), Praça da Batalha, built in 1793, for Italian opera and ballets; *Theatro do Principe Real* (Pl. E, 3), Rua de Sá da Bandeira; *Theatro Infante Dom Affonso* (Pl. F, 3),

Rua de Alexandre Herculano, in summer only; *Theatro Gil Vicente*, in the Crystal Palace (p. 570), also used for concerts. — The *Feria de São Miguel* is celebrated in Sept. at the same place.

Chief Attractions (1½ day). 1st Day. Morning: *Praça de Dom Pedro* (p. 569); *Campo dos Martyres da Patria* (p. 569); **Crystal Palace* (p. 570). *Passeio das Virtudes* (p. 571); *Rua do Bellomonte* (p. 571); *Rua de São João* (p. 571); *Praça da Ribeira* and *Rua Cima do Muro* (p. 572). Afternoon: *Praça da Batalha* (p. 572); *Passeio das Fontainhas* (p. 573); *Sé* (p. 573); **Ponte de Dom Luiz Primeiro* (p. 573); *Nossa Senhora da Serra do Pilar* (p. 574). — 2nd Day. Excursion to *São João da Foz* and *Mattosinhos* (p. 575).

Oporto (Portuguese *o Porto*, 'the harbour'), an important commercial city with 170,000 inhab., the see of a bishop, and the capital of a district, is one of the most beautifully situated places in the Iberian Peninsula. It spreads over the slopes of the hills descending to the N. bank of the *Douro*, which here flows through a gorge between granite cliffs, scarcely 3½ M. from its mouth, while the suburb of *Villa Nova de Gaia*, with its villas, convents, grain-elevators, and gardens, lies on the S. shore. Farther to the W. the river-banks become flatter and flatter, till the mouth of the river is reached at the cliffs of São João da Foz (p. 575; comp. the Map, p. 574). As at Lisbon, the houses press closely on and above one another, forming architectural terraces of very picturesque effect. Oporto farther resembles the capital in embracing an E. eminence with the older parts of the town and a W. height with the modern quarters. Farther to the W., beyond a depression, rises another hill. The parks and public pleasure-grounds are noted for their luxuriant vegetation, in which the mingling of a northern and a southern flora is even more noticeable than at Cintra. The higher parts of the city afford good views of the ocean, which is about 3 M. off.

Oporto is the natural capital of N. Portugal, the best cultivated and most densely inhabited portion of the kingdom. Nearly all the exports and imports pass through its harbour, and a brisk life pulsates in all its arteries. Large vessels, dwindling into insignificance in contrast with the lofty granite banks, crowd the river, accompanied by the curious *Barcos Rabello*, which bring the wine from the Paiz do Vinho (p. 576). The streets are always full of traders and of ox-waggons, toilsomely transporting their wares to the upper parts of the town. The native industries have been able to make a good deal of headway against what was practically a British monopoly. The main source of its wealth still, however, remains the exportation of the port-wine to which it has given name.

Oporto derives its name from *Portus Cale*, a native village and afterwards a Roman settlement, which was situated on the S. bank of the Douro, a little to the W. of the modern Villa Nova de Gaia (p. 574). The counts of 'Portucalia' (p. 500) had their original seat here. Oporto, though officially styled 'leal e invicta cidade', has always been on the side of the Opposition, forming a natural antagonist to the capital Lisbon, just as Barcelona does to Madrid. The restless character of the citizens is shown by the rising of the *Maçarocas* in 1628 against an unpopular tax, by a similar rising in 1661, by that of 1756 against Pombal's attempted monopoly of the wine-trade, and by the attempt to shake off the French yoke in 1807. In the Constitutional conflicts of 1820, 1836, 1842, and 1846, the attitude

of Oporto was always of the greatest importance. In 1832 it gave an enthusiastic reception to King Pedro IV., who landed at Mindello from Brazil with 7000 men ('os sete mil bravos') in order to defend the right of his daughter Maria da Gloria against the Regent Dom Miguel; and as a result the town had to submit to a wearing siege by the Miguelites (comp. p. 574). Since then the commerce and prosperity of Oporto have greatly increased.

a. The West Quarters of the City.

The business-centre of the town is formed by the handsome Praça de Dom Pedro (Pl. E, 3), which is planted with trees and has a mosaic pavement like that of the Rocío at Lisbon (p. 514). On the N. side stands the *Casa de Camara*, or city-hall, dating from 1817. In the middle rises a bronze *Equestrian Statue of Pedro IV.* (d. 1834), Emperor of Brazil from 1826 to 1831, executed by the French sculptor Anatole Calmels and erected in 1866. In his right hand the king holds the 'Lei Fundamental', or constitution granted by him in 1826. The two reliefs of the pedestal refer to his landing at Mindello (see above) and to the bringing of his heart to Oporto.

The Rua do Almada ascends from the N.W. corner of the praça to the church of **Nossa Senhora da Lapa** (410 ft.; Pl. D, 1), built in 1755 and containing a sandstone monument with the heart of Pedro IV. Fine view. — Adjoining the church is an interesting old *Cemetery*, with curious monuments and niche-graves (p. 255).

From the S.W. angle of the Praça de Dom Pedro the steep and animated Calçada dos Clérigos ascends to the *Igreja dos Clerigos* (426 ft.; Pl. D, 3), built in 1748 by the Italian *Nicolò Mazzoni*. The capella-mór is handsome. Adjacent is the **Torre dos Clérigos** (246 ft.), a granite structure erected in 1755-63 at the expense of the 'clergy' of Oporto, and affording an extensive panorama.

The keeper (*sineiro;* fee 200 rs.) lives on the N. side of the tower. The ascent is comparatively easy. Among the chief points in the magnificent panorama are the twin towers of the Lapa Church to the N.; the valley of the Douro, the railway-bridge, and the Serra de Marão (p. 576) to the E.; the cathedral, the Luiz bridge, Villa Nova de Gaia, and the old convent of Serra do Pilar to the S.; the Crystal Palace, the Douro, São João da Foz, and the ocean to the W. The town lies at our feet like a relief-plan.

To the N. of the Clerigos lies the Mercado do Anjo (Pl. D, 3), shaded with trees and much frequented in the morning. In the middle is a granite fountain.

To the W. of the Clerigos stretches the large ***Jardim da Cordoaría** or *Campo dos Martyres da Patria* (Pl. D, 3, 4), the pleasure grounds of which afford a ravishing picture of the rich flora of Oporto (café, see p. 566). The S.E. side of the Campo is occupied by the *Tribunal* (court-house) and the *Cadeia da Relação* (gaol) of the 18th cent.; the S.W. side by the *Casa de Roda* (foundling hospital; p. 517) and the *Praça do Peixe* (fish-market). To the N.W. is the *Real Hospital de Santo Antonio da Misericordia*, with an *Escola Medica* established in 1883. To the N.E. is the *Academia*, with a Polytechnic founded in 1877. — To the N. of the Academy lies the *Praça dos Voluntarios da Rainha* (Pl. D, 3), the name of which ('volunteers of

the queen') refers to the contests with the Miguelites. It has a tasteful fountain and is adjoined by the two churches of the *Carmo*, one dating from 1756 and the other from 1619. Still farther to the N. is the *Praça de Carlos Alberto* (Pl. D, 3), named after the King of Sardinia, who abdicated after the battle of Novara (1849) and died at Oporto the same year.

The Rua da Restauração descends from the Campo dos Martyres to the S.W. towards the Douro. In it, just beyond the Largo de Viriato, stands the **Museu Municipal** (Pl. C, 3, 4), containing an unimportant collection of paintings (chiefly copies), small antiquities, and objects of natural history, established by an Englishman named *Allen*. Adm. daily, except Mon., 10-3; catalogue of 1852.

Room I. To the right: 135. *Claude Lorrain*, Architectural piece; 104. *Van Dyck*, Bearing of the Cross (copy); 415. *Jean Pillement* (Lyons; 1728-1808), Landscape; 87. *Th. Rombouts*, Conversation-piece; 82. *Cigoli*, St. Francis; 55. *Van Dyck*, Martyrdom of St. Sebastian (copy); 35. *Pillement*, Landscape; 28. *Rubens*, Marriage of Peleus (copy). — The cases contain shells, snakes, stuffed birds, and the like.

Room II. To the right: 269. *Corn. Schut* and *D. Seghers*, Holy Family in a wreath of flowers; 266. *Pillement*, Landscape; 255. *Rubens*, Raising of the Cross (copy); 257. *Rombouts*, Conversation-piece; 221. *Pillement*, Shipwreck; 216. *Vinc. Camuccini*, St. Francis; 169, 160. *German School* (16th cent.), Adoration of the Shepherds, Presentation in the Temple; 199, 159. *Pillement*, Landscapes; 172. *Ribera*, Pietà (copy); 145. *Schut* and *Seghers*, St. Ignatius Loyola in a wreath of flowers. — In the middle of the room are a Roman sarcophagus, a table-top made of rare marbles, and a valuable collection of gems.

Room III. To the right: 361, 359. *Van Dyck* (?), Portraits; 360. *Bombelli*, Choir of Capuchins in a Roman church; opposite, 297. *Bombelli*, Girls' school at Rome; 296. *H. Rigaud*, Portrait. — The cases contain coins, medals, fans, and miniatures.

From the Largo de Viriato (see above) the Rua da Liberdade runs to the N.W., while at the end of it the Rua do Triumpho leads to the left (W.), passing (right) the *Palacio Real* (Pl. C, 3), to the Rua do Palacio do Crystal.

The **Crystal Palace** (Pl. B, C, 3, 4; adm. 50, on Mon. 20, on Sun. and holidays 100 rs.; concerts on holidays), a large edifice erected for the industrial exhibition of 1865, stands high above the Douro and contains a restaurant, ball-rooms, a theatre, and some shops. The *Chapel* on the S. commemorates Charles Albert of Sardinia (1851; see above). The S. portion of its gardens affords a grand view of the city, river, and sea, seen to greatest advantage by evening-light. To the E. is a small menagerie, and beyond the road (bridge) is the *Museu Industrial e Commercial.*

From the Crystal Palace we may follow the Rua da Boa Nova to the N.E. to the triangular Campo Pequeno (Pl. C, 2, 3), in the S.W. corner of which is the gate (ring; fee 100 rs.) of the *Cemiterio dos Inglezes*, laid out in 1817 and containing the *English Church (St. James's)*. — The Rua da Carvalhosa runs hence to the N. to the interesting Romanesque church of **São Martinho de Cedofeita** (Pl. C, 1, 2). The name ('cito facta') refers to an earlier church, which, according to the story, Theodomir, King of the Suevi, who had been converted from Arianism, 'hurriedly' erected on this site while the relics of St. Martin of Tours were on their way to Oporto. The present church dates from the 12th cent., but its interior has

been entirely modernized. The capitals of the columns inside, as well as of those in the W. portal (Romanesque) and N. portal (early-Gothic), deserve attention. — The Rua da Carvalhosa is to provide a new site for the church of *São Bento*, a late-Renaissance edifice of 1597, remarkable for its handsome internal decorations, which has been taken down to make room for the new Central Station (p. 566).

A few yards farther on the Rua da Carvalhosa ends at the Rua da Boa Vista (Pl. B-D, 1). Following this towards the W., we pass (right) the *Hospital Militar de Dom Pedro Quinto* (1862; Pl. B, 1) and reach the Rotunda da Boa Vista (Pl. A, 1; p. 575). To the left are the *Bull Ring* and the *Cemiterio de Agramonte*, containing a large monument to the victims burned in a theatre in 1888. — *Tramway* to the Praça de Dom Pedro, see p. 567.

From the Largo de Viriato (p. 570) the Rua dos Fogueteiros (Pl. D, 3, 4) leads past the (right) flower-show of the *Real Companhia Horticolo-Agricola* (adm. free), and high above the ravine of Virtudes, to the attractive **Passeio das Virtudes** (Pl. C, D, 4), which affords a fine view of the Crystal Palace, the Douro, and the ocean. — The short Rua das Virtudes leads hence to the E. to the Rua do Calvario, containing the house (tablet) in which the poet *Almeida Garrett* (1799-1854) was born. Hence we descend to the Rua das Taypas (Pl. D, 4).

The Rua do Bellomonte (Pl. D, 4), at the S. end of the Rua das Taypas, marks the beginning of the oldest part of Oporto, with its quaint balconied houses, most of which are covered with coloured tiles. To the E. we see the high-lying cathedral and bishop's palace; to the right, across the Douro, is the railway-viaduct.

From the Largo de São Domingos (Pl. D, 4) we descend to the S.E. through the handsome Rua de São João (Pl. D, 4), the chief business-street of Oporto. It was constructed in 1765 to connect the Ribeira (or 'bank') with the upper town and crosses the Rio da Villa by a viaduct.

To the right opens the Rua do Infante Dom Henrique (Pl. E, D, 4), formerly named the *Rua dos Inglezes*, with banks, wholesale houses, and steamboat-offices. The upper stories are often supported by huge granite brackets. The corner-house to the right is the so-called English Factory House *(Associação Britannica)*, an imposing building erected by William Whitehead in 1785 and now used as a kind of club (ball-room, library, etc.). — To the N. of this street, on a small hill, lies the church of —

São Francisco (Pl. D, 4), a Gothic basilica of 1410, with a large rose-window. The interior contains some elaborate gilt wood-carving of the 17-18th cent. and the graceful Renaissance monument of Francisco Brandão Pereira (d. 1528). — Adjoining the church, on the site of a Franciscan convent burned down in 1832, is the **Exchange** *(Bolsa)*, with a bold glass roof over the court, a handsome staircase, and a fine hall decorated in the Moorish style.

In the suburb of *Miragaia*, a little to the W. of the Franciscan church, is the ancient church of *São Pedro* (Pl. D, 4), said to occupy the site of the original cathedral of Oporto; it was substantially rebuilt in the 17th century. Not far off is the large *Alfándega* (Pl. C, D, 4), or custom-house (business-hours 9-3), connected by railway with the E. Station.

We now descend to the Douro by the Rua de São João, or direct to the S.E. from the Franciscan church by the Travessa de São Nicolau. Interesting popular types may be studied in the Praça da Ribeira (Pl. E, 4) and in the *Rua Cima do Muro*, which runs along on a level with the roofs of the houses. Even more interesting, however, than the quaint medley of longshoremen and ox-carts or than the mediæval-looking houses with their projecting gables is the *View of the magnificent Bridge of Dom Luiz (p. 573), the iron girders of which enclose the landscape as in a frame. In the background is the railway-bridge (p. 558).

From the quay we now return to the Largo de São Domingos (p. 571). A little higher up, on the left side of the Rua das Flores (Pl. D, E, 4), lies the church of *Nossa Senhora da Misericordia*, rebuilt in 1750. In the secretaria of the adjoining *Santa Casa* is a celebrated picture of the Fountain of Life, attributed to Grão Vasco, but really by some Flemish master unknown. — The sarcophagus in front of the church contains the bones of the 'martyrs' executed in 1828 during the regency of Dom Miguel.

The Rua das Flores is second in importance to the Rua de São João alone. On the left side are the shops of the *Goldsmiths* (p. 567), on the right those of the *Cloth Dealers*.

From the Rua das Flores we may return to the Praça de Dom Pedro either across the Largo dos Loyos (Pl. E, 3) or by the Praça de Almeida Garrett (Pl. E, 3). In the latter, formerly called the Feira de São Bento, is the *Central Station* (p. 566).

b. The East Quarters of the City. The South Bank of the Douro.

From the top of the Rua de Santo Antonio (Pl. E, 3), which ascends from the S.E. corner of the Praça de Dom Pedro, we obtain an unexpectedly fine view along the line of the Calçada dos Clerigos (p. 569). Following the tramway-line towards the S. (right), we pass the church of *São Ildefonso* (Pl. E, F, 3), a handsome baroque structure approached by a flight of steps. Beyond this lies the *Praça da Batalha* (Pl. E, F, 3), an attractive square with a mosaic pavement. To the left is the *Post Office* (p. 566), to the right the *Opera House* (p. 567). In the centre is a *Statue of Pedro V.* (1853-61), erected in 1862.

Following the tramway to the N.E., through the Ruas Entrepardes and the São Lázaro, we reach the **Jardim de São Lázaro** (Pl. F, 3), the beautiful grounds of which are adjoined on the N.E. by a secularized Capuchin convent, now containing the *Public Library* (founded by Peter IV.; 150,000 vols.) and the Athenæu Dom Pedro. The collections of the latter include some unimportant ancient and modern pictures, a few plaster-casts, a tablet of Limoges enamel with 26 scenes from the life of Christ (16th cent.), the sword of King Affonso Henriques (?), and other relics.

The tramway continues to run to the N.E. through the Ruas do Heroismo, do Freixo, and da Estação, to the E. Railway Station in Campanhã (p. 566). — The Rua do Freixo leads to the *Palacio do Freixo*, a baroque building of the 17th cent., with a beautiful garden, situated high above the Douro, 2 M. to the E.

From the S.W. corner of the Jardim de São Lazaro the RUA DAS FONTAINHAS, passing the *Asylo de Mendicidade* (poor-house; Pl. F, G, 3), leads to the ***Passeio das Fontainhas** (Pl. F, 4), a pleasant promenade high above the Douro, commanding a fine view of the river, the S. shore, the two bridges, and the Serra de Marão.

A little to the E. is the *Seminario* (Pl. H, 3, 4), which played an important rôle in the capture of Oporto by Wellington (p. 574). To the N. of it extends the *Cemiterio do Prado de Repouso* (Pl. H, 3).

From the W. end of the Passeio das Fontainhas we turn to the right to the LARGO DA POLICÍA (Pl. E, F, 4), where are some remains of the old *City Wall*, with its towers. Hence we follow the AVENIDA DE SARAIVA DE CARVALHO (Pl. E, 4), which descends, making a sharp bend, to the Ponte de Dom Luiz (see below). To the left of this street is the Campo da Santa Clara, containing the church of *Santa Clara* (Pl. E, 4), which resembles São Francisco (p. 571) in its elaborate carving and gilding. Instead of descending to the river, we follow the RUA CHÃ, which leads in a straight direction from the above-mentioned bend and ascends to the cathedral.

The **Sé** (Pl. E, 4), which stands on the apex of the E. hill, on the site of the old castle of the Suevi, was originally a Romanesque building of the 12th cent., afterwards rebuilt in the Gothic style, and lastly almost wholly modernized in the 17-18th centuries. The exterior is, however, still imposing, mainly on account of the iron-grey granite of which it is entirely composed. Characteristic features are the two low doors, the central tower, and the rose-window on the W. We enter the church from the W. by a sort of platform.

The INTERIOR offers little of interest. The red and white marble floor is generally covered. In the handsome *Capella-Mór* there stood, down to 1843, the sarcophagus prepared in the reign of Emmanuel for St. Pantaleon, the tutelar of the city.

The Gothic *CLOISTERS, to the S. of the cathedral (entr. from the S. aisle), with their granite vaulting and richly articulated pillars, date from 1385. The window-opening between each two pillars is subdivided by two coupled columns. In the middle of the quadrangle rises a high granite cross. The walls are adorned with mosaics of blue and white azulejos, with realistic representations from the Song of Solomon and explanatory inscriptions from the Vulgate (middle of the 18th cent.). — Visitors should ascend the handsome granite staircase on the S. side, in order to view the cloisters from above. The walls here are covered with azulejo-mosaics.

The *Sacristy*, to the E. of the cloisters, has a Holy Family of the 17th cent., wrongly ascribed to Raphael.

From the W. front of the cathedral we proceed to the S. to the large *Paço Episcopal* (18th cent.), which contains a fine staircase.

We now descend by the Avenida de Saraiva de Carvalho to the ***Ponte de Dom Luiz Primeiro** (Pl. E, F, 4, 5; toll 5 rs.), which crosses the Douro in a single arch of 560 ft. span, surpassed in Europe only by the bridge over the Danube at Cernavoda (span of

central arch, 620 ft.), the new bridge over the Rhine at Bonn (610 ft.), and the bridge over the Wupper at Müngsten (590 ft.). There are two roadways, one 33 ft. above the river, the other 200 ft. The strain is supported by two huge towers on the bank, surmounted by strong iron frame-work. The bridge was constructed by a Belgian company in 1881-85. The upper roadway affords a superb view of the city and the valley of the Douro.

The tourist visiting Oporto seldom obtains any just idea of the destructive violence that the Douro is capable of. In the time of the winter rains (Jan. and Feb.), the *avenidas* or *cheias* often form veritable avalanches of water, raising the river 20 ft. above its ordinary level, flooding the Ribeira and the Villa Nova, and sometimes snapping the cables of large sea-going vessels.

On the S. bank of the Douro, on the height just to the left of the bridge, amid eucalypti and evergreen oaks, lies the secularized Augustine convent of ***Nossa Senhora da Serra do Pilar** (Pl. F, 5), now used as artillery barracks. It was from this point that *Wellington* effected his celebrated passage of the Douro on May 11th, 1809, forcing the French army under Soult to beat a precipitate retreat. In Sept., 1832, the *Marquis Sá da Bandeira*, at the head of the 'Voluntarios da Rainha', gallantly defended the convent against the Miguelites (p. 569).

The Augnstinians are said to have founded the convent in 1540, when the hill was named the *Monte de São Nicolau*. It was, however, entirely rebuilt in 1602 and dedicated to *Nossa Senhora do Pilar*. — The handsome *Church*, in the late-Renaissance style, has a fine dome and a square-ended choir connected with the nave by a narrow passage. It is adjoined by circular *Cloisters*, with barrel-vaulting borne by 36 Ionic columns.

From the Serra do Pilar we may go on to the *Gaia Station* (p. 566) or descend to the W. to **Villa Nova de Gaia**, the name of which preserves an echo of Portus Cale (p. 568). This suburb contains the storehouses *(armazens)* of the Oporto wine-merchants, long and low-studded chambers, often hewn in the granite rock. For entrance the permission of the owner must be obtained. For notes on the trade in port wine, see p. 576.

c. Western Environs of Oporto.

Tramway and *Steam Tramway* to Leça da Palmeira and Mattosinhos see p. 567. Between Oporto and São João da Foz the tramway should be used at least one way, as its course along the bank of the Douro is much pleasanter than the viewless route of the railway. From São João to Mattosinhos both lines skirt the beach.

1. The Tramways from the Passeio da Cordoaria (p. 569) and the Rua do Infante Dom Henrique (p. 571) unite at the Alameda de Massarellos (Pl. A, B, 3, 4) and traverse the suburb of that name. We pass under maples and poplars, enjoying charming retrospects of Oporto. The cliffs are crowned with houses and factories. Farther on are large quarries. The rocky walls gradually disappear and we see a forest of pines. In front lies the ocean. — 3 M. *São João da Foz.*

2. The Steam Tramway runs to the N.W. from the Rotunda da

Geograph. Anst. v. Wagner & Debes, Leipzig.

Boa Vista (p. 571) over a monotonous plateau. At the *Fonte da Moura* it bends sharply to the S.W. and descends to the beach.

São João da Foz *(Hotel Mary Castro*, English landlady; *Hot. Central; Hot. do Principe; Restaurante da Cadouços)*, a sea-bathing resort frequented from July to Oct., is picturesquely situated on the right bank of the Douro, at the point where it enters the ocean (*foz*, from Lat. *fauces*, gullet). The place consists almost wholly of the cottages of fishermen and pilots, shops, and the chalets of the summer-visitors. The favourite promenade is the *Passeio Alegre*, skirting the river. The mouth of the Douro, which is commanded by the *Castello da Foz* (1570), formerly presented great difficulty to ships entering the river, as a spit of sand, projecting from the S. bank, left the only navigable channel close to the rocky N. bank. Some of the difficulties have recently been blasted away, but the entrance is still dangerous in rough weather.

The boats of Foz are curious. There are three recognized varieties: the *Hiate*, the high-prowed, canoe-like boats of *Ovar* (p. 558), and the *Rasca*, with its three stumpy masts and lateen sails.

From Foz the tramways run to the N.W. along the *Praia*, with its sandy bathing-coves separated by black cliffs. On the sand-strewn ridge to the right stand a long row of villas and lodging-houses, the pilot-station, and a small lighthouse *(Farol)*. Farther on is the *Castello do Queijo*.

5 M. **Mattosinhos** *(Hotel Novo Lisbonense; Hotel de Francisco Ariz)* is preferable to São João as a bathing-place on account of its sandy beach. It lies on the much-besung *Leça*, on the bank of which rises a statue of the poet *Passos Manoel*.

Mattosinhos is famous for the miracle-working *Crucifijo* in the church of *Bom Jesus de Bouças*, which annually draws about 30,000 pilgrims from all parts of Portugal. This crucifix, one of four wooden figures of Our Lord carved by Nicodemus, floated all the way from Joppa to Portugal, landing on May 3rd, 117, at Leixões (see below), on the site now occupied by the chapel of *Nosse Senhor de Areia* (sand).

On the right bank of the Leça, connected with Mattosinhos by a long iron bridge, lies **Leça da Palmeira** *(Hot. Estephania; Hot. Central)*, the terminus of the tramway, a clean little place with many attractive villas.

At the mouth of the Leça, between the two villages, is the *Porto de Leixões*, a harbour 240 acres in extent, formed in 1883-90 by the construction of two breakwaters, 5240 ft. and 3756 ft. in length.

From Oporto to Póvoa de Varzim (p. 579), 18 M., railway viâ *Custoias*, *Mindello*, and *Villa do Conde*.

68. From Oporto to Fuente San Estéban *(Salamanca, Medina del Campo)*.

174 M. Railway (one through-train daily) in ca. 12 hrs. (fares 30 p. 15 23 p. 13, 15 p. 17 c.); to *Salamanca* (209 M.) in ca. 14 hrs., to *Medina de Campo* (257 M.) in ca. 16¾ hrs. A local train also runs from Oporto to *Regoa*, and on Sat. there is a so-called express (7 hrs.) to *Barca d'Alva*, Carriages are changed and luggage examined at *Fregeneda* (in the reverse

direction at *Barca d'Alva*). There is, however, one through-carriage for first-class passengers. — There are simple railway-restaurants at *Fregeneda* and *Fuente San Esteban*, and poorly supplied refreshment-counters at *Regoa* and *Barca d'Alva*. — Best views to the right.

Oporto, see p. 566. — The train runs to the N.E., viâ (3 M.) *Rio Tinto*, to (5½ M.) *Ermezinde* (320 ft.), the junction of the N. Portugal line. It then leaves the well-tilled hill-district of Oporto and runs to the S.E. across the *Serra de Vallongo*, a desolate range of slate mountains, supporting nothing save heather and a few pines. Near (10 M.) *Vallongo* are old antimony and silver mines. — Beyond (15½ M.) *Recarei* the train ascends to the N.E., through the pleasant valley of the *Souza*, passing several small stations. A good deal of wine is produced here, the vines being usually trained on trees or on trellises (*ramada*; Ital. *pergola*). — 25½ M. *Meinedo*.

We now ascend rapidly towards the E. to (28 M.) *Caide*. In the foreground appears the *Serra de Marão* (4665 ft.), beyond which lies Traz os Montes. — 32 M. *Villa Meã*, in a wide valley watered by the *Odres*. The train follows the Odres to (34 M.) *Livração* and crosses the green *Tamega* by an iron *Bridge, 184 ft. above the stream. It then descends to the S.E., viâ (37½ M.) *Marco* and (40½ M.) *Juncal*, into the valley of the *Douro*, here enclosed by lofty wooded hills. — 42½ M. *Palla*, high over the right bank of the Douro. The valley here is rich in vines, olives, oranges, figs, and other varieties of a southern vegetation. — 49 M. *Arêgos*, with sulphur-baths (140° Fahr.); 52½ M. *Ermida*, charmingly situated in a side-valley. Several other small stations. Beyond (61 M.) *Molêdo*, with alkaline springs, the valley expands.

64 M. **Regoa** or *Peso da Regua (Buffet)*, a small town prettily situated on the vine-clad slopes, a little below the mouth of the *Corgo*, is the centre of the *Paiz do Vinho*.

The Paiz do Vinho, the home of the noblest vintages of port-wine (p. 568), embraces this part of the valley of the Douro and the hilly country on both sides of the Corgo as far N. as Villa Real. The soil is yellow-brown mica-schist. The vines are trained on short stakes and grow on steep terraces, often painfully built up out of the stony soil by the mattock of the industrious 'Gallegos' (Galicians); they require careful attention throughout the whole year. — The vintage lasts from the end of Sept. till the second half of October. The wine is taken to Oporto partly by railway and partly by the river. The curious *Barcos Rabello* used for this purpose are flat-bottomed barges with an enormous rudder; and it requires no little skill to pilot them safely past the innumerable reefs, shallows, and rapids of the Douro. The better sorts of wine are kept at Oporto two years before being sent to England, Brazil, Germany, and other countries. Most of the wine-merchants are English or German. The average price of a pipe of wine (115 gallons) is about 30-35*l*.

The valley now contracts. We cross the Corgo by an iron bridge 600 ft. long. Beyond (69 M.) *Covellinhas* the mountain-slopes become barren, and vines and olives are seen but occasionally. — Above (74 M.) *Ferrão* are the rapids of *Cachuca* and *Olho de Cabra*. We cross the *Pinhão*. 79 M. *Pinhão*. Beyond (86 M.) *São Mamede de Tua* we cross the *Tua* by a five-arched iron bridge, 695 ft. in length.

87 M. **Tua,** the junction of a branch-line to (34 M.) *Mirandella;* the town lies on the left bank of the Douro.

The valley now contracts to a rocky ravine. The train crosses the Douro by a bridge with seven arches, 1355 ft. long. — 92 M. *Ferradoza.* On a hill to the left is a small waterfall. Beyond (95 M.) *Vargellas* are three tunnels and several viaducts. — 98 M. *Vesuvio,* with vines, orange-trees, and olives. Beyond (102 M.) *Freixo* the railway penetrates the mountain by four tunnels. — 107 M. *Pocinho* lies in a wide valley among groves of blue gum-trees and olives. Farther on we skirt the Douro, and beyond (112 M.) *Côa* we cross the stream of that name. Two small stations.

124 M. **Barca d'Alva** (485 ft.; *Buffet*), the Portuguese frontier station, lies at the point where the *Agueda,* here forming the boundary, flows into the Douro.

The train ascends to the plateau of Leon along the right bank of the Agueda, through a wild rocky *Gorge, intersected by numerous mountain-torrents. Tunnels (17 in all), embankments, and viaducts follow each other in rapid succession. Not a tree, not a human habitation interrupts the wilderness of rock.

135 M. **Fregeneda** *(Rail. Restaurant),* the Spanish frontier-station and the first place in the province of Salamanca, is loftily situated on the barren delta formed by the Douro, Agueda, and Yeltes. — We now traverse the treeless but corn-growing plateau of Leon, passing several unimportant stations. Beyond (159 M.) *Villavieja* the *Yeltes* is crossed. 169 M. *Boada.*

174 M. *Fuente San Estéban,* and thence to *Medina del Campo,* see pp. 163-171.

69. From Oporto to Valença do Minho. Braga.

79 M. Railway *(Linhas do Minho y Duero)* in 5½-6½ hrs. (fares 2470, 1920, 1370 rs.). Trains start from the *Estação Central* (p. 566).

Oporto, see p. 566. The train stops at the *Estação do Caminho de Ferro Norte* (p. 566) and runs to the N.E. 3 M. *Rio Tinto.* — 5½ M. *Ermezinde* (322 ft.) is the junction of the line to Fuente San Estéban (Salamanca; R. 68). We cross the *Leça* and turn to the N. — 10 M. *São Romão.* — 14½ M. *Trofa,* junction for Guimarães.

From Trofa to Guimarães, 21 M., railway in 1¾ hr. — The chief intermediate station is (16 M.) *Vizella* (Hot. Cruzeiro do Sol; Universal e Vizellense), with warm sulphur springs (90-120° Fahr.), known to the Romans and used both for drinking and bathing.

21 M. **Guimarães** (795 ft.; *Hôt. Toural, Grand Hôt. Toural,* both in the market-place), a town with 8000 inhab., is picturesquely commanded by the well-preserved ruins of the *Castle* of Count Henry of Burgundy, in which Affonso, the first king of Portugal, was born in 1110 (p. 500).

The road from the railway-station to the town passes an old palace, once the residence of the Condes de Arrochela, with a gigantic magnolia.

From the *Largo Toural*, or central market-place, we proceed to the right to the TOWN HALL MARKET. Here, on the right, is an arcade supported on Romanesque columns, on the left is the *Town Hall*, in the 'Manoelino style' (p. 529), with an arcade on the ground-floor, while straight in front rises the church of —

Nossa Senhora da Oliveira, a Romanesque building of 1387-1400, with a handsome tower and other additions in the Gothic style. The name of the church refers to the legend that Wamba, the Visigoth, declined the proffered title of king, until he beheld the olive-wood shaft of his spear miraculously begin to bud. The chapel in front of the façade contains a crucifix presented by Norman merchants. The interior of the church has been modernized. By the W. wall are two ancient fonts, of which that on the left, brought from the castle, was used at the baptism of Affonso I. In a dilapidated chapel in the left aisle is the tomb of Cogominho, builder of the tower, and his wife, with admirable recumbent effigies of the deceased. The right choir-chapel contains a large silver reliquary, with a representation of the miracle of the manna in the desert. The cloisters, now built up, should not be overlooked.

Passing between the town-hall and the church-tower, we reach the *Largo da Santa Clara*, with the baroque façade (1741) of the *Seminary*, beyond which is the LARGO DO CARMO. In the latter is the house of *Francisco Martins Sarmento*, the antiquarian, while the collections of the societies named after him are preserved in the secularized —

Convento San Domingo. These collections include a library, a cabinet of coins, and antiquities from Citania (see below) and other places in the neighbourhood. The most interesting exhibits are in the fine old cloisters of the 12-13th cent.: door-panels, key-stones, fragments of windows with remarkable corded and S-shaped ornamentation, hooked crosses, two headless figures of warriors and other rude stone sculptures, inscriptions, Roman milestones and votive altars, and a stone sarcophagus.

FROM GUIMARÃES TO BRAGA, 16 M. This route is served by diligences (fare 200 rs.), but it is preferable to hire a private conveyance: to (5½ M.) Taipas in 1 hr. (fare 1 milrs.), thence to (10½ M.) Braga in 3 hrs. (3 milrs.).

The small watering-place (sulphur-springs) of **Caldas das Taipas** (*Grand Hôt. das Dous Amigos*, plain but not cheap) is the best starting-point for an excursion to (2½ M.) the ruins of the ancient Iberian town of ***Citania** (horse, 500 rs., scarcely necessary, but gnide convenient). From the Hôtel Amigos the road leads to the E. viâ *Briteiros* to the conspicuous conical hill, which is reached in about ¾ hr. by a stony and sometimes steep path. Ascending the slope of the hill is an ancient paved street, flanked on either side by the foundations of ancient houses. These, some of which are round, others rectangular, are usually arranged in groups around a court, to which there is an entrance from the street. The entire S. side of the hill is occupied by similar structures rising in terraces. On the summit (820 ft.; view) are a chapel with a conical roof and two (restored

circular houses with thatched roofs. In one of the latter is the 'Pedra Formosa', a curiously ornamented stone, which may be sufficiently well seen through the window (key of the house at the museum in Guimarães). There are remains of massive walls on the N. and steeper side of the hill. A full account of the town is given in *Oswald Crawfurd's* 'Portugal Old and New'; comp. also *Cartailhac's* 'Les Ages préhistoriques en Espagne'.

Beyond Trofa the train continues to run towards the N. — 20 M. *Villa Nova de Famalição* is the junction of a branch-line to (18 M.) *Povoa de Varzim*, a fishing-port, and one of the most frequented sea-bathing resorts in Portugal. Povoa de Varzim is connected with Oporto by a branch-line also (p. 575).

24½ M. *Nine* is the junction for Braga.

From Nine to Braga, 9¼ M., railway in 23 min. (fares 290, 230, 160 rs.; from Oporto 1030, 800, 570 rs.). — 3½ M. *Arentim;* 5½ M. *Tadim.*

9½ M. **Braga** (682 ft.; *Hot. Franqueira; Hot. Central*), an old-fashioned town with 23,200 inhab. and the see of an archbishop who is titular Primate of Portugal, lies on an elevated plain between the rivers *Cávado* and *Deste.* It has manufactures of felt hats, jewellery, and cutlery.

Braga was the Roman *Bracara*, the chief town of the *Callaeci Bracarenses*, and under the Suevi it was the capital of Gallaecia. Later it passed into the hands of the Goths (585) and the Moors, being taken from the latter by Ferdinand I. of Castile (p. 499) in 1040. After the period of Henry of Burgundy it was for time the seat of the court.

The principal building in Braga is the Cathedral, originally erected at the beginning of the 12th cent. but rebuilt in the 'Manoelino' style in the beginning of the 16th century. The choir and the W. portal (with an iron railing of 1722) date from the latter period; and there is a Romanesque door on the S. side. The interior has been modernized. In the capella-mór are the tombs of the Conde Henrique (d. 1112) and Doña Theresa, father and mother of the first King of Portugal; and in the Cap. de Nossa Senhora do Sacramento is that of Archbp. Lourenço de Lourinha, who took an active part in the battle of Aljubarrota (p. 549). The oaken stalls in the coro alto are a good specimen of 15th cent. carving. Among the relics in the sacristy are the chalice said to have been used at the christening of Affonso Henriques (p. 577), the chalice of Archbp. Diogo de Sousa (1509), antependia, rich vestments, etc. — To the N.E. of the cathedral is the *Archiepiscopal Palace*, containing a good library and portraits of the Archbishops of Braga.

The church of *Santa Cruz* has a fine façade (1642). — On the S. side of the large Campo Santa Anna is the *Public Library*, with many rare books and MSS. — Several of the private houses in Braga are interesting specimens of the 'Manoelino' style (p. 529).

From the railway-station a steam-tramway runs to the E., traversing the town, to (3 M.) the foot of the hill of Bom Jesus

whence a cog-wheel railway ('elevador' ascends to the top (through-fare from the station, 300 rs.).

The famous pilgrimage-church of ***Bom Jesus do Monte** (1850 ft.), commanding a magnificent view, is visited at Whitsuntide by many thousands of pilgrims. The church contains nothing of interest. There are two hotels near the church; and those who make any stay at Braga may find at one of these pleasanter quarters than in the city itself; the *Hotel do Elevador* (pens. 1600-2000 rs.) is well spoken of. — The ascent may be continued to (1¼ M.; road) the top of the *Monte Sameiro* (2535 ft.), where there is another shrine. The *View is more extensive than that from the Bom Jesus.

Excursions may be made from Braga to the frequented springs of *Caldas do Gerez* (1500 ft.; hotels), which lie about 25 M. to the N.E. (road), delightfully situated on the slopes of the *Serra do Gerez;* and to *Arcos de Valle de Vez,* 20 M. to the N., from which the *Outeiro Major* (7780 ft.), the highest mountain in Portugal, may be ascended in 5 hrs.

The railway to Valença do Minho continues to run towards the N., through a richly cultivated region in which orchards and vine-yards alternate with corn-fields and groves of cork-trees. — 28½ M. *São Bento.* — Crossing the *Cavado* we next reach the old town of (31½ M.) *Barrellos,* on the right bank of the river. — 37½ M. *Tamel;* 43 M. *Bareosellas;* 48 M. *Darque.*

The line crosses the broad embouchure of the *Limia* or *Lima,* by means of an iron bridge. In the foreground lies the *Castello de Santiago.* 51 M. *Vianna do Castello* (Brit. vice-consul), a town of 9600 inhab. with considerable trade in fish and a tasteful Renaissance town-hall. We skirt the coast via (55 M.) *Montedor,* (58 M.) *Affife,* and (61 M.) *Ancora.*

65 M. *Caminha* (Brit. vice-consul), prettily situated near the mouth of the *Minho,* has a pretty church in the 'Manoelino' style, dating from the former half of the 16th century. The railway ascends the Minho, the opposite (right) bank of which is Spanish. — 67 M. *Seixas;* 68½ M. *Lanhellas;* 72 M. *Villa Nova da Cerveira;* 78 M. *São Pedro da Torre.*

79 M. *Valença do Minho* (Rail. Restaurant), a town and fortress on the Minho, is connected by a bridge with the Spanish town of *Tuy* (p. 188).

List of Artists.

The following list comprises the more important artists mentioned in the Handbook. Abbreviations: A. = architect, P. = painter, S. = sculptor. The artists who are not denoted by an additional word (Flem. = Flemish, Ger. = German, It. = Italian, Port. = Portuguese, etc.) are Spaniards. The figures separated from the dates by a dash refer to the pages of the Handbook.

Alăva, Juan de, A., ca. 1513.
Aleman, Juan Fernandez, S., 15th cent. — li, lxvii.
—, *Micer Cristóbal*, P., ca. 1504.
—, *Rodrigo*, S., 16th cent. — li.
Alesio, Mateo Perez de (da Lecce), It. P., d. 1600.
Alessandro, Dom. di, see Fancelli.
Alfaro, Franc., S., end of 15th cent.
Alfonso, Rodrigo, A , end of 14th cent.
Algardi, Alessandro, It. S. and A., 1592-1654. — lvii.
Almedina, Ferrando de, P., end of 15th cent. — lxxi.
Alvares, José, S., 1768-1827. — lxiv.
Ambères, Franc. de, P. and S., 16th cent. — lxviii.
Ancheta, Miguel de, S., end of 16th cent. — lx.
Anes, Pero (Pedro Annes), Port. A., d. after 1518. — 563.
Angelico da Fiesole, Fra Giov., It. P., 1387-1455.
Antolinez, Franc., P., 1644-1700. — lxxx.
—, *José*, P., 1639-76. — lxxxiv.
Aparicio, José, P., 1773-1838.
Aprile, Ant. Maria de (de Charona), It. S., 16th cent. — lii.
Aquilés, Julio de, It. P., 16th cent. — lxix.
Arbasia, Cesar de, It. P., d. 1614. — lxxv.
Arellano, Juan de, P., 1614-76. — lxxxiv.
Arismendi, Basque S. — lxiv.
Arphe (or *Arfe*), *Ant. de*, silversmith, ca. 1520-77. — lvii.
—, *Enrique de*, Ger. silversmith, father of the preceding, ca. 1470-1550. — lvii.
—, *Juan de*, silversmith, born 1523. — lvii.

Badajoz, Juan de, S. and A., 16th cent. — lvi.
Bartolomé, Maestre, S., ca. 1278. — xlviii.
Bastos, Victor, Port. S., 1822-94.
Bayeu, Franc., P., 1734-95. — lxxxv.
Becerra, Gaspar, S., 1520-70. — lix. lx. lxix.
Belles, Guilherme de, Port. P., 15th cent.
Bellini, Giov., It. P., 1426-1516.
Belmonte, Mariano, P., d. 1864.
Benlliure, José, P., born 1855. — lxxxvi.
—, *Mariano*, modern S. and P.
Bermejo, Bart., P., ca. 1490. — lxxv.
Berruguete, Alonso, A., S., and P., ca. 1480-1561. — lii. lvi. lxix.
—, *Pedro*, father of the preceding, P., d. ca. 1500. — lxviii.
Bles, Hendrik de, or *met de (Civetta)*, Flem. P., ca. 1480-after 1521.
Bocanegra (Fray Atanasio), P., d. 1688. — lxxv.
Bol, Ferd., Dutch P., 1616-80.
Bombelli, Sebastiano, It. P., 1635-1724.
Borgoña, Juan de, P., d. ca. 1533. — lxviii.
—, *Phil. de (Félipe Vigarni)*, brother of the preceding, A. and S., d. 1543. — lii. liv.
Bosch, Hieron. van Aken, Flem. P., 1462-1516.
Bourguignon, see Courtois.
Boutaca, Port. A., d. before 1528. — 529.
Bouts, Dierick, Flem. P., 1400?-1475. — lxvi.
Brouwer, Adriaen, Flem. P., ca. 1605-38.
Brueghel, Jan, the Elder, Flem. P., 1568-1625.
—, *Pieter*, the Elder, Flem. P., ca. 1520-69.
Bruges, Carlos de, Flem. P., ca. 1558.
Bueras, Simon de, S., 16th cent.

Cabezalero, Juan, P., 1633-73. — lxxxiv.
Cambiaso, Luca, It. P., 1527-85. — lxix.
Camilo, Franc., P., 1635-71. — lxxxiv.
Campaña (de Kempeneer), Pedro, Flem. P., 1503-80. — lxix. lxxv.

Campero, Juan, A., 16th cent.
Camuccini, Vinc., It. P., 1773-1844.
Cano, Alonso, P. and S., 1601-67. — lxii. lxxiv. lxxv.
Canova, Ant., It. S., 1757-1822.
Caravaggio, Michelangelo Amerighi da, It. P., 1569-1609.
Carducho (Carducci), Bart., It. A., S., and P., 1560-1608. — lxix.
—, *Vinc.*, brother of the preceding, It. P., 1578(?)-1638. — lxx.
Carmona, Luis Salvador, S., 1709-67. — lxiii.
Carracci, Annibale, It. P., 1560-1609.
Carreño, Juan, de Miranda, P., 1614-85. — lxxxiv.
Casado del Alisal, José, P., 1832-86.
Castañeda, Juan de, A., 16th cent.
Castayls, Maestre Jaime, S., ca. 1375. — xlviii.
Castello, Fabricio, It. P., d. 1617.
Castilho, Diogo de, Port. A., 16th cent.
—, *João de*, brother of the preceding, Port. A., ca. 1490-1581. — 529.
Castillo, Ant. del, P., 1603-67. — lxxiv.
—, *Juan del*, P., 1584-1640.
Castro, Joaquim Machado de, Port. S., 1736-1828.
—, *Juan Sanchez de*, P., 1454-1516. — lxvii.
Caviedes, de, modern P.
Cellini, Benvenuto, It. S. and goldsmith, 1500-1572. — lvii.
Cerezo, Mateo, P., 1635-75. — lxxxiv.
Ceroni, Giov. Ant., It. S., 17th cent.
Céspedes, Pablo de, P., 1538-1608. — lxxv.
Chatranez, Nic., S., 16th cent.
Churriguera, S., d. 1725. — lxii.
Cigoli, Luigi Cardi da, It. P., 1559-1613.
Cincinnati, Romulo, It. P., d. ca. 1600. — lxix.
Claude Lorrain (Gellée), French P., 1600-1682.
Coello, Alonso Sanchez, P., 1513(?)-90. — lxx.
—, *Claudio*, P., 163?-93. — lxxxiv.
Cologne, Johann of (Juan de Colonia), Ger. A., 15th cent. — xlv.
—, *Simon of*, son of the preceding, d. before 1512. — xlv.
Copin, Diego, Dutch S., 16th cent. — lv.
Cordoba, Pedro de, P., ca. 1475. — lxxiv.
Correa, Diego, P., 16th cent. — lxviii.
Correggio, Ant. Allegri da, It. P., ca. 1494-1534.
Corte, Nic. da, It. S., 16th cent. — liv.
Cotán, Juan Sanchez, P., 1561-1627. — 336.
Courtois, Jacques (Bourguignon), French P., 1621-76.
Covarrubias, Alonso de, A., 16th cent. — lii. lv.
Coxcie, Michiel van, Flem. P., 1499-1592.
Cranach, Lucas, the Elder, Ger. P., 1472-1553.
—, —, *the Younger*, son of the preceding, Ger. P., 1515-86.
Cristus, Petrus, Flem. P., 1444-72.
Cruz, Diego de la, S., end of 15th cent.
—, *Pantoja de la*, P., 1551-1610. — lxx.

Dalmau, Luis de, P., ca. 1445. — lxvi.
Dancart, Maestre, A. and S., end of 15th cent. — l.
David, Geraert, Flem. P., ca. 1450-1523. — lxvi.
Degrain, Ant. Muñoz, modern P.
Delgado, Pedro, S., 16th cent. — lxi.
Dello Fiorentino, It. P., d. after 1366. — lxv.
Dolci, Carlo. It. P., 1616-86.
Dolfin, Maestro, Flem. glass-painter, 15th cent.
Domenichino (Domenico Zampieri), It. P., 1581-1641.
Domingues, Affonso, Port. A., d. before 1402. — 549.
Donoso, José Xim., P. and A., 1628-90.
Duck, Jacob Ant., Dutch P., 1600-1660.
Dürer, Albr., Ger. P., 1471-1528.
Dyck, Ant. van, Flem. P., 1599-1641.

Egas, Annequín de, Flem. S., 15th cent. — l.
—, *Ani.*, Flem. S., 16th cent.
—, *Enrique de*, Flem. S., d. 1534. — l. lii. liv.
Elsheimer, Adam, Ger. P., 1578-1620.
Escalante, Juan Ant., P., 1630-70. — lxxxiv.
Espinosa, Jacinto Jerónimo de, P., 1600-1680. — lxxii.
Evóra, Fernão de, Port. A., d. after 1473. — 550.
Eyck, Jan van, Flem. P., after 1380-1440. — lxv.

Fancelli, Domenico di Alessandro, It. S., d. 1518. — lii.
Fernandes, Matheus, the Elder, Port. A., d. 1515. — 550.
—, —, *the Younger*, Port. A., d. 1528. — 550.
Fernandez, Alejo, P., 16th cent. — lxii. lxxiv.
—, *Aleman Juan*, brother of the preceding, P., 16th cent. — lxvii.
—, *Arias*, P., d. 1864. — lxxxiv.

Flandes, Arnao de, Flem. glass-painter, d. 1557. — lxix.
—, *Juan de (Flamenco)*, Flem. P., 15th cent. — lxvi.
Florentino, Nic., It. P., 15th cent. — lxv.
Forment, Damian, S., d. 1533. — lviii.
Fortuny, Mariano, P., 1839-74. — lxxxvii.

Gainza, Martin, A. and S., d. 1566. — lv.
Gallego, Juan, A., 15th cent.
Gallegos, Fernando, P., 1475-1550. — lxvi.
Galofré y Coma, José, P., d. 1877. — lxxxvi.
Ganiz, Pedro Lopez de, S., 16th cent. — lx.
Gand, Olivel de, Flem. S., 16th cent.
García, Alvar de, A., 11th cent.
Garofalo, Benvenuto Tisi da, It. P., 1481-1559.
Gazini, Pace, It. S., 16th cent. — liii.
Giordano, Luca, It. P., 1632-1705. — lxxxiv.
Giorgione (Giorgio Barbarelli), It. P., 1477(?)-1510.
Gisbert, Ant., modern P.
Gomez, Alvar, A., 15th cent.
Goya, Franc., P., 1746-1828. — lxxxv.
Granello, Nic., It. P., d. 1593.
Greco, see Theotocopuli.
Guas, Juan, Flem. A., 15th cent.
Guercino, il (Giov. Franc. Barbieri), It. P., 1590-1666.
Guillen, Diego, S., ca. 1526. — lv. lx.
—, S., ca. 1556. — lx.
Gumiel, Pedro, S., d. ca. 1516. — l.

Haya, Rodrigo and *Martin de*, S., end of 16th cent. — lx.
Heem, Jan Davidszoon de, Dutch P., 1606-ca. 83.
Hernandez, Gregorio, S., 1566-1636. — lxi.
—, *Jerónimo*, S., 1586-1646. — lxi.
—, *Rodrigo*, A., 16th cent.
Herrera, Franc., the Elder (el Viejo), P., ca. 1576-1656. — lxxi. 437.
—, —, *the Younger (el Mozo)*, P., 1622-85. — lxxix.
—, *Juan de*, A., ca. 1530-1597.
— *Barnuevo, Sebastiano de*, 1619-71. — lxxxv.
Holanda, Alberto de, Dutch glass painter, 16th cent.
—, *Juan de*, Flem. P., 16th cent. — lxvi.
Holbein, Hans, the Younger, Ger. P., 1497-1543.
Hontañon, Juan Gil de, A., d. 1531.
Hontañon, Rodrigo Gil de, son of the preceding, A., 16th cent.

Joanes, Juan, see Macip.
João, Mestre, Port. P., d. 1528.
Jordaens, Jakob, Flem. P., 1593-1678.
Jordan, Estéban, S., 1543-1603. — lxi.
Juanes, Juan, see Macip.
Juni, Juan de, S., d. ca. 1586. — lxi.
Juvara, Fil., It. A., 1685-1735.

Lara, Gonzales de, A., 1788-1827.
Leonardo da Vinci, It. P., S., and A., 1452-1519.
Leonardo, José, P., 1616-56. — lxxxiv.
Leoni, Leone, It. S., 1509-92. — lvii.
—, *Pompeo*, It. S., son of the preceding, d. 1610. — lvii.
Leopardi, Alessandro, It. S., 1480-1540.
Llanos, Ferrando de, P., end of 15th cent. — lxxi.
— *y Valdés, Sebastian de*, P., d. after 1668. — lxxix.
Loo, Louis Michel van, French P., 1707-71. — lxxxv.
Lopes, Christovão, Port. P., 1516-1606.
Ludwig, Joh. Friedrich and *Joh. Peter*, Germ. A., 18th cent. — 543.
Luini, Bernardino, It. P., 1470(?)-1530(?).
Lusitano, see Mattos.

Machuca, Pedro, A., d. 1550. — liv.
Macip, Vicente (Juan Joanes), P., 1523-79. — lxxii.
Madrazo, José de, P., 1781-1859. — lxxxvi.
—, *Federigo de*, P., 1815-94. — lxxxvi.
Maeda, Juan de, A., 16th cent. — 382.
Maella, Mariano Salvador, P., 1739-1819. — lxxxv.
Mantegna, Andrea, It. P., 1431-1506.
Maratta, Carlo, It. P., 1625-1713.
March, Estéban, P., d. 1660. — lxxiii.
Marguvete, Pedro Arbulo, S., 16th cent. — lx.
Marmolejo, Pedro Villegas, P., 1520-97.
Mateo, Maestre, S., d. after 1188. — xlviii.
Matos, Franc. de, S., 16th cent.
Matsys, Quinten, Flem. P., ca. 1466-1531.
Mattos, Franc. Vieira de (Lusitano), Port. P., 1699-1783.
Mayner, Alexander, Ger. P., 16th cent. — lxix.
Mayno, Fray Juan Bautista de, P., 1569-1649. — lxxiv.
Mazo, Juan Bautista del, P., 1630-87. — lxxxiii.
Mazzolino, Lod., It. P., ca. 1581-ca. 1530.
Memling, Hans, Flem. P., ca. 1430-95.

Mena, Alonso de, S., ca. 1632.
—, *Juan de*, S., 1707-84.
—, *Pedro de*, S., d. 1693. — lxii.
Mengs, Ant. Raphael, Ger. P., 1728-79. — lxxxv.
Mercadante, Lorenzo de Bretaña, S., 15th cent. — l.
Messina, Antonello da, It. P., d. ca. 1493.
Michelangelo Buonarroti, It. S., P., and A., 1475-1564.
Mignard, Pierre, French P., 1610-95.
Miguel Florentin, It. S., 16th cent. — lii.
Millan, Pedro, S., end of 15th cent. — li.
Monegro, Juan Bautista, S. and A., d. 1621.
Montañés, Juan Martinez, S., d. 1649. — lxi. 437.
Mora, José de, S., 1638-1725. — lxii.
—, *Juan Gomez de*, A., d. 1597.
Morales, Luis de, P., ca. 1509-86. — lxix. 458.
More, Sir Anthony, Netherland. P., ca. 1512-ca. 1576. — lxx.
Morel, Bart., S., 16th cent. — lvii.
Morlanes, Diego, S., 16th cent. — lix.
Moya, Pedro de, P., 1610-66. — lxxv.
Mudo, el, see Navarrete.
Muñoz, Sebastian, P., 1654-90. — lxxxiv.
Murillo, Bartolomé Estéban, P., 1617-82. — lxxvi-lxxix. 437. 459.

Nardi, Angelo, It. P., ca. 1601-60. — lxx.
Navarrete, Juan Fernandez (el Mudo), P., 1526-79. — lxx. 112.
Neeffs, Peeter, the Elder, Dutch P., ca. 1577-ca. 1657.
Neer, Aert van der, Dutch P., 1603-77.
Nicolau, Mestre (o Francéz), S., 16th cent.
Niculoso, Franc., It. faience-painter, 16th cent. — li.
Nola, Giov. Merliano da, It. S., 1488-1558. — lvii.
Nuñez, Juan, P., 15th cent.

Ordoñez, Bartolomé, S., d. 1520. — liii.
Orrente, Pedro, S., ca. 1570-1644. — lxxiii.
Ortiz, Pablo, S., end of 15th cent. — l.
Osorio, Menesez, P., d. after 1700. — lxxix.
Ostade, Adriaen van, Dutch P., 1620-85.

Pacheco, Franc., P., 1571-1654. — lxix. lxxx.
Palma Giovane, Giacomo, It. P., 1544-ca. 1628.
Palomino, Ant., P., 1653-1726. — lxxxv.
Pareja, Juan, P., 1606-70. — lxxxiii.
Patinir, Joachim, Flem. P., d. ca. 1524.
Penni, Giov. Franc. (il Fattore), It. P., 1488-1528.
Pereda, Ant., P., 1599-1669. — lxxxiv.
Pereira, Manuel, S., d. 1667. — lxiii.
Perez, Pedro, A., d. 1285. — 133.
Pillement, Jean, French P., 1728-1808.
Pinturicchio (Bernardino Betti), It. P., 1455-1513. — lxxii.
Polo, Diego, P., 1620-55. — lxxxiv.
Portuense, see Taborda.
Poussin, Nic., French P., 1594-1665.
Pradas, Juan Garcia de, A., 16th cent.
Pradilla, Franc., P., born 1847. — lxxxvi.
Prado, Blas del, P., ca. 1540-ca. 1600. — lxix.

Raphael Sanzio da Urbino, It. P. and A., 1483-1520.
Rembrandt Harmensz van Rijn, Dutch P., 1607-69.
Resende, Garcia da, A., d. 1520.
Riaño, Diego de, S., d. 1533. — lv.
Ribalta, Franc., P., 1551(?)-1628. — lxxii. 296.
—, *Juan de*, son of the preceding, P., 1597-1628. — lxxiii.
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